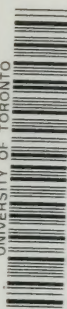


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ARISTOPHANES AND OTHERS

BY THE SAME AUTHOR

NOTES ON XENOPHON AND
OTHERS. 1907

[On Xenophon, especially the Opera
Minora, Herodotus, Pausanias, Plu-
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ARISTOPHANES

AND OTHERS

Paul BY

HERBERT RICHARDS, M.A.

FELLOW AND TUTOR OF WADHAM COLLEGE, OXFORD

Νῦφε καὶ μέγας' ἀπιστεῖν.—EPICHARMUS.

*Those who in desperate cases conjecture with modesty
have a right to be heard with indulgence.*—GIBBON.

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PREFACE

LARGE parts of this book have appeared from time to time in the pages of the *Classical Review* or *Classical Quarterly*. Many of the notes on passages in Aristophanes and the Comic Poets were printed there in 1899 and 1901, some in 1907. The emendations of the Attic Orators will be found in the volumes 1903–1906, and those of the treatise *On the Sublime*, the critical writings of Dionysius, and Demetrius *De Interpretatione* between 1902 and 1906. Many of the *Varia* appeared in the same Review in 1898, 1902, and 1907. The notes on elegiac and lyric poets were published in the *Journal of Philology* in 1897.

I have to thank Mr. Nutt and Messrs. Macmillan for leave to reprint what was published thus in the first instance. It has, however, been carefully revised and has received considerable additions. Many suggestions on Aristophanes appear now for the first time.

There is a good deal of other new material. I have added a study of the language of Aristophanes and the

Comic Fragments, made from one point of view only and with reference to only one question, but this (I think) an important and interesting one, the relation of their diction to that of serious poetry. It would be well if some one made a parallel study of it in its other aspect, noting minutely, that is, the reverse ways in which it falls below as well as rises above the level of ordinary serious prose language, seen perhaps best in such speeches as those of Lysias, Isaeus, and Hyperides.

Besides some detached notes on a few other books or passages, I have put together here for the first time in the *Silva Critica* an unwieldy and, I fear, uninteresting mass of conjectural matter. The article on the use of *παραφδός* and *κωμωδός* in Attic Greek appeared practically as it now stands in the *Classical Review* for 1900.

Particular pains have been taken with the various parts of the Index, especially with that which directly concerns textual criticism. Perhaps I may be allowed to suggest, as I did in my former work, *Notes on Xenophon and Others*, that after reading an emendation in the body of the book readers might sometimes with advantage turn to the Index, as the same or very similar ideas are often applied to more passages than one, and such passages are of great value in illustration of one another. The causes, forms, and signs

of corruption recur in some cases with no small frequency and regularity.

The book had already become so miscellaneous that I ventured to add to it something which is, I feel, a little incongruous, but may have some slight interest as a very small contribution to University history. At Oxford it has long been the custom for outgoing Senior Proctors to review the events of the University year in a Latin speech, and I had on one occasion—now distant—to conform to the custom.

I am under great obligations to Messrs. Clay and to their reader for the trouble they have taken in the processes of printing and revising.

I hope that this volume will be followed before long by a third, for which I have large materials, in part already published, and which will be concerned mainly with the text of Plato.

HERBERT RICHARDS.

OXFORD, *May* 5, 1909.

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ARISTOPHANES AND OTHERS

ARISTOPHANES

ACHARNIANS

1 ὅσα δὴ δέδηγμαι τὴν ἐμαντοῦ καρδίαν,
ἦσθην δὲ βαιά, πάνυ δὲ βαιά, τέτταρα, κ.τ.λ.

The first lines of the play present difficulties that have not at present been cleared up. Why the emphasis of τὴν ἑμαντοῦ καρδίαν instead of τὴν καρδίαν simply? δέδηγμαί must be passive, like ἐδήχθην in 18 and ἦσθην in 2, though some one has tried to make it middle. Why again such poetical words as βαιά and still more κέαρ, not to mention ὀδυνήθην (3, 9), the odd χαίρηδόνος (4), and ἐγανώθην (7)? One would suppose the whole passage must be a parody of something, and the reason for τὴν ἑμαντοῦ may have lain in that. βαιά, πᾶν δὲ βαιά has been suspected, but cf. Aesch. Ag. 1456 μία τὰς πολλὰς, τὰς πᾶν πολλὰς | ψυχὰς ὀλέσασα. Before noticing the parallel I had thought of μικρά, πᾶν δὲ βαιά.

68 καὶ δητ' ἐτρυχόμεσθα $\left\{ \begin{array}{c} \text{παρὰ R} \\ \text{διὰ vulg.} \end{array} \right\}$ Καῦστρίων
 πεδίων ὁδοιπλανοῦντες.

παρὰ πείδων being nonsense and *διὰ πείδων* open to the objection that the plural *πείδια*, used of one plain, is not suited to very ordinary comic iambs, we have to look for something different from either. *παρὰ Κ. πείδιον* (Dindorf) hardly makes sense, for why should they skirt the plain? and *παρὰ Κ. ποταμόν* (Blaydes from Herod. 5. 100 *πορευόμενοι παρὰ ποταμόν Κ.*) is a rather bold change.

Perhaps we may conjecture *περὶ Κ. πεδίον*. If it be asked why they should have gone round and about, not straight along, one may point in answer to *ὁδοιπλανοῦντες*, which in itself almost suggests *περί*.

- 196 αὐται μὲν ὄξουσ' ἀμβροσίας καὶ νέκταρος
καὶ μὴ ἔπιτηρεῖν σιτί' ἡμερῶν τριῶν
κὰν τῷ στόματι λέγουσι 'βαῖν' ὅπη θέλεις'.

Difficulty has been felt about the infinitive *ἐπιτηρεῖν*, and the line sometimes therefore put after 198, with a possible change to *ἐπιτήρει*. But probably it is right. Besides poetical uses like *Alcest.* 879 τί γὰρ ἀνδρὶ κακὸν μεῖζον ἁμαρτεῖν (*i.e.* τοῦ ἁμαρτεῖν) πιστῆς ἀλόχου; *Agam.* 788 τὸ δοκεῖν εἶναι (*i.e.* τοῦ εἶναι) προτίουνσι (so it seems best taken) and Herodotus' occasional use of *ἀντί* with an infinitive, where Cobet would always add an article, *e.g.* 1. 210 ἀντὶ δὲ ἄρχεσθαι, we find a close parallel in *Apol.* 39 c ἀλλὰ χρημάτων καὶ δεδέσθαι (*τιμῆσσωμαι*); first substantive, then infinitive. Whether *ἐπιτηρεῖν* is in sense the right word is a further question; it seems strange, but I am not sure it may not stand.

- 313 πόλλ' ἄν ἀποφίμαιμ' ἐκείνους ἔσθ' ἢ καδίκονμένους.
ἀλλ' ἐγὼ λέγων ὁδὶ

πολλά has been called in question, and its separation from *ἔσθ' ἢ* is certainly remarkable, due no doubt to metrical convenience. The suggested *ἄλλα* makes only imperfect sense, while *μεγάλα* and *ῥᾶστα* are very unlike it in form. I have thought of *ὀλίγα*, as *ὀλίγοι* and *πολλοί* seem occasionally to get confused, and *ὀλίγα* might go with *λέγων*, *in a few words*; but on the whole I think *πολλά* is probably right. Cf. Xen. *Hell.* 6. 3. 11 καὶ ὑμῖν δὲ ἔγωγε ὁρῶ διὰ τὰ ἀγνωμόνως πρᾶχθέντα ἔστιν ὅτε πολλά ἀντίτυπα γιγνόμενα, and Plato *Laws* 751 b οὐκ ἀγνοῶν ὅτι πολλαὶ τῶν κατοικισθεισῶν (πόλεων) διάφοροι ταῖς κατοικισάσαις πολλάκις εἶναι γεγόνασι.

- 318 κὰν γε μὴ λέξω δίκαια μηδὲ τῷ πλήθει δοκῶ,
ὑπὲρ ἐπιξήνου θελήσω τὴν κεφαλὴν ἔχων λέγειν.

Editors are pretty well agreed now that the last line cannot be right. The dactyl in *τὴν κεφαλὴν* is very

questionable. We need not lay stress on the illogical expression of the offer (*if I don't convince the people, I will speak with my head on a block*), for it is only an abbreviation, as Van Leeuwen says, and probably many readers never notice it. ἤν and εἰ are indeed often used in this way *on the chance that*, but the clause containing them does not usually come first. But the awkwardness of λέγειν after μὴ λέξω is considerable. All sorts of substitutes for κεφαλὴν have been proposed (δέρην, σφαγὴν, λάρυγγ'), or other alterations of the line suggested. Porson strangely thought τὸν Κέφαλον might be read. Keeping in view the two defects indicated and believing λέγειν to be wrong as well as κεφαλὴν, I am inclined to put forward the somewhat bold suggestion that τὴν κεφαλὴν ἔχων λέγειν is nothing more than a gloss or explanation which has taken the place of some more striking expression. The poet might for instance very well write

ὑπὲρ ἐπιξήνου 'θελήσω τὸν περὶ ψυχῆς δραμεῖν,

using ὑπερ εἰ as a brief expression.

He has the phrase in *Wasps* 375, ποιήσω δακεῖν τὴν καρδίαν καὶ τὸν περὶ ψυχῆς δρόμον δραμεῖν. I add some other passages which illustrate it, and which illustrate also in some cases the ellipse of δρόμος or ἀγών: *Il.* 22. 161 περὶ ψυχῆς θεόν Ἑκτορος ἱπποδάμοιο: *Herod.* 7. 57. 2 περὶ ἑωυτοῦ τρέχων: 8. 74. 1 περὶ τοῦ παντὸς ἤδη δρόμον θεόντες: *ib.* 102. 4 πολλοὺς ἀγῶνας δραμέονται περὶ σφέων αὐτῶν and 140. 5 θέειν αἰεὶ περὶ ὑμέων αὐτῶν: 9. 37. 3 τρέχων περὶ τῆς ψυχῆς: *Eur. Phoen.* 1330 δοκῶ δ' ἀγῶνα τὸν περὶ ψυχῆς, Κρέον, ἥδη πεπράχθαι, and *I.A.* 1456: *Xen. Mem.* 3. 12. 1 ὁ περὶ τῆς ψυχῆς πρὸς τοὺς πολεμίους ἀγών: *R.L.* 10. 2 κυρίου τοῦ περὶ τῆς ψυχῆς ἀγῶνος: *de Re Eq.* 7. 11 a horse τὸν αὐτοφυνῇ (*i.e.* δρόμον or τρόχον) διατροχάζων: *Plat. Theaet.* 172 E περὶ ψυχῆς ὁ δρόμος: *Polyb.* 18. 49. 1 ἕαν, τὸ δὲ λεγόμενον, τρέχουσι τὴν ἐσχάτην and so 1. 87. 3: *Zenob.* 4. 85 λαγῶς τὸν περὶ τῶν κρεῶν τρέχει: *Plut. Mor.* 1087 B τὴν περὶ τῶν κρεῶν ἐπάξει: *Dion. Hal. Isocr.* 12 τὸν περὶ ψυχῆς τρέχοντι κίνδυνον ἐν δικασταῖς and *Ant. Rom.* 15. 3. 9 τὸν ἔσχατον περὶ ψυχῆς τρέχουσι δρόμον: *Alciph.* 3. 72. 1 τὸν περὶ ψυχῆς ἀγῶνα ὑπέμειναν. Cf. further the constant omission of δρόμος or ἀγών with such words as ὁ δόλιχος, ὁ ὑπλίτης, etc.,

e.g. *Laus* 833 A, B ὁ τὸ στάδιον ἀμιλλησόμενος . . , δεύτερος δὲ ὁ τὸν δίαυλον καὶ τρίτος ὁ τὸν ἐφίππιον καὶ δὴ καὶ τέταρτος ὁ τὸν δόλιχον : and in Aristophanes such an ellipse in other phrases as *τιμᾶν τὴν μακράν*, *δικάσαι μίαν*, *ναυμαχῆσαι μίαν*, *έτέραν ἔγχεον*, *γεωργεῖν πολλήν*.

410 ΔΙΚ. Εὐρίπιδῃ, ΕΥΡ. τί λέλακας ; ΔΙΚ. ἀναβάδην
ποιεῖς,
ἐξὸν καταβάδην ; οὐκ ἐτὸς χωλοὺς ποιεῖς.
ἀτὰρ τί τὰ ῥάκι' ἐκ τραγῳδίας ἔχεις,
ἐσθῆτ' ἐλεεινὴν ; οὐκ ἐτὸς πτωχοὺς ποιεῖς.

The idea that ἀναβάδην here and in 399 means *upstairs* ought to be dismissed once for all. (1) The sense *with the legs up* is established beyond any reasonable doubt by the occurrence of ἀναβάδην καθῆσθαι in *Plut. Mor.* 336 c, u.v. Wyttenbach : *Dio Chrys.* 62 (45). 6 : *Athen.* 528 F (all apparently taken from *Ctesias*) : by *Pollux'* recognition of the phrases ἀναβάδην καθήμενος (3. 90) and ἀναβάδην καθίζειν (6. 175) : and by the passage in *Plutus* 1123 where *Hermes*, now out of work, says *ἔννι δὲ πεινῶν ἀναβάδην ἀναπαύομαι*. The repeated junction with the idea of sitting really admits of no other interpretation, and the ἀναβάδην of *Hermes* emphasises the notion of inactivity. Cf. *Demetr. de Interpr.* 289 ἐπὶ χρυσῆς κλίνης καθεζόμενον μετέωρον. (2) On the other hand the sense *upstairs* is not established for any passage anywhere. It is true that a scholiast here says τὸ ἀναβάδην ἄνω τοὺς πόδας ἔχειν ἐπὶ ὑψηλοῦ τόπου καθήμενος : and so *Suidas* ἀναβάδην· ἐφ' ὕψους ἄνω τοὺς πόδας ἔχειν καὶ κοιμᾶσθαι. These explanations at first sight seem to jumble the two suggested meanings together, unless indeed we are to put a stop before the ἐπὶ ὑψηλοῦ and the ἐφ' ὕψους respectively ; but perhaps those phrases mean no more than the height, e.g. the couch, on which the feet rest. On *Plut.* 1123 the scholia say nothing of a ὑψηλὸς τόπος : they give the alternatives of *legs up* and *feet crossed*. No passage elsewhere has yet been cited in which the meaning *upstairs* seems needed, and it is probable that the scholiasts had no more to go on than we have. (3) *Euripides* is evidently brought out by the *ecceyema*, and there is not the slightest reason for thinking that this or anything like it could be worked except on the ordinary level.

An ecceytlema on the first floor is a thing unheard of. (4) The point of οὐκ ἐπὶς χωλοὺς ποιεῖς, *no wonder you bring in lame people*, is not the danger of falling down from an upper story. Why should adults be unable to take care of themselves? It is the suggestion of inability to walk conveyed by the reclining or half-reclining attitude. If the poet does not put down his own legs (καταβαίνειν 408 : καταβάδην 411 : cf. *Phaedo* 61 c) and get up, no wonder his characters cannot use theirs.

Line 412 presents considerable difficulty to my mind. The meaning of course must be that his own wearing of rags accounts for the raggedness of his heroes, just as his not using his legs accounts for their being lame. But then the point of this is spoiled if he is said to wear *rags taken from tragedy*. The rags of tragedy should come from his own, not his own from tragedy. We must not go behind his rags and start with (1) ragged heroes, whose tatters he then (2) takes and wears, and therefore (3) naturally produces new heroes in rags. The joke is lost, if the thing does not begin with him. To avoid this, I have sometimes thought of writing εἰς τραγωδίαν for ἐκ τραγωδίας, ἐκ and εἰς being liable to confusion (ΕΚ, ΕΙC), and taking it to mean 'to write tragedy in,' 'for tragedy.' But I am not very well satisfied with that.

[I think now that it may be better to suppose not that Euripides is dressed in rags as the editors usually consider and as the scholiast says, but that ἔχεις means *have about you, keep by you*, as the following scene amply illustrates. ἐκ τραγωδίας is then right and ἐσθῆτ' ἐλ(ε)εινήν may be a quotation or burlesque. But the joke still fails in the way I have indicated, as the raggedness does not begin with him.]

464

ἀφαιρήσει με τὴν τραγωδίαν.

Not any particular tragedy, but the tragic art in general. So in 470 φροῦδά μοι τὰ δράματα. When it is said in 399 that the poet ἀναβάδην ποιεῖ τραγωδίαν, it means that he is writing tragedy, not *a* tragedy. So τραγωδίαν ποιῶν in 499 : *Wasps* 1511, ὁ σμικρότατος ὅς τὴν τραγωδίαν ποιεῖ : Plato *Lach.* 183 A ὅς ἂν οὔηται τραγωδίαν καλῶς ποιεῖν.

525

νεανίαι κλέπτουσι.

The compound verb used in the corresponding sentence (527 ἀντεξέκλειψαν) suggests that we should write νεανίαι κκλέπτουσι.

549 Should we write

ἀσκούς, τροπωτήρας, κάδους ὠνουμένων?

641

ταῦτα ποιήσας πολλῶν ἀγαθῶν αἴτιος ὑμῖν γεγένηται
καὶ τοὺς δῆμους ἐν ταῖς πόλεσιν δείξας ὥς δημοκρα-
τοῦνται.

The poet sometimes and to some extent takes, or affects to take, the side of the suffering allies of Athens, oppressed, not indeed by the generous Athenian people, but by its unscrupulous and dishonest servants and supporters. Cf. such passages as *Peace* 759 τοιοῦτον ἰδὼν τέρας (Cleon) οὐ κατέδεισ', ἀλλ' ὑπὲρ ὑμῶν πολεμίζων ἀντείχον ἀεὶ καὶ τῶν ἄλλων νήσων. *ib.* 639 and 936: *Wasps* 669: *Knights* 1319 Ἀθήναις καὶ ταῖς νήσοις ἐπίκουρε and *ib.* 1408.

Taking such passages into account and also the significant fact that he goes on here to describe the admiration which his conduct will excite among the allies (643-5), I should suggest that τοῖς δῆμοις be read in 642 for τοὺς δῆμους and joined in construction to ὑμῖν. If his benefits are confined to Athens, there is much less reason for the allies' admiration than if the benefits are distinctly and truly stated to extend to them too. It is not at all against this that the preceding lines have spoken of the envoys of the allies trying to cajole the city, and of the poet exposing them.

646 In the earlier part of the parabasis the poet praises himself, as he so often does, for the courage and true patriotism which he has shown. When the allies bring their money to Athens, they will all be eager to catch sight of the brave and honest poet:

οὕτω δ' αὐτοῦ περὶ τῆς τόλμης ἤδη πόρρω κλέος ἦκει,
ὅτε καὶ βασιλεὺς, Λακεδαιμονίων τὴν πρεσβείαν βασανίζων,
ἠρώτησεν πρῶτα μὲν κ.τ.λ.

From this no doubt come the words of the *Life* § 9 οὕτω δὲ γέγονεν ἡ φήμη τοῦ ποιητοῦ ὥς καὶ παρὰ Πέρσας διήκειν καὶ τὸν βασιλέα κ.τ.λ.

If however οὔτω δέ is right, we should expect not ὅτε but ὥστε. Some one has suggested ὥς in the sense of ὥστε. But, though such a ὥς is admissible in poetry, much affected by Xenophon, and frequent in late Greek such as the *Life*, it is extremely rare in pure Attic and not (I think) ever found in Aristophanes, nor is there any reason apparent why it should have got changed to ὅτε. If, on the other hand, ὅτε is right, οὔτω δέ refuses to harmonise with it. Recognising this and remembering *Eq.* 530 οὔτως ἦνθ' ἦσεν ἐκεῖνος, Elmsley changed οὔτω δέ to οὔτως, and others, *e.g.* Blaydes, have followed him. But *Eq.* 530 is not parallel and οὔτως is not suitable, for there the οὔτως clause winds up the sentence, whereas here ὅτε κ.τ.λ. carries it on, so that οὔτως would have to perform the impossible task of looking both backwards and forwards at the same time. If οὔτως refers to the poet's fame among the Greek allies, the Great King's knowledge of him cannot be brought in to illustrate it.

I have little doubt that Aristophanes wrote ὄντως δέ. *Truly his fame has spread wide.*

In the first place οὔτως and ὄντως are frequently exchanged for one another by copyists. Which word is the right one in this or that passage is immaterial to the argument, but it will be found that the MSS. often vary between them: *e.g.* Plato *Euthyd.* 305 E: *Theaet.* 198 D: *Laws* 708 D: *Critias* 106 A: Xen. *Hell.* 7. 4. 3: [Arist.] *Rhet. ad Alex.* 1422 a 21. In other places the more familiar οὔτως has driven out an original ὄντως altogether, and the latter has only been replaced by modern critics.

In the second place the emphatic ὄντως is quite at home at the beginning of the sentence. Cf. such passages as Plato *Soph.* 236 D ὄντως, ὦ μακάριε, ἐσμὲν ἐν παντάπασιν χαλεπῇ σκέψει: *Phil.* 44 B: *Laws* 708 D.

Finally compare the words of Xenophon *Hipparch.* 5. 9, which resemble our passage as much as if they had been written to illustrate it: ὄντως γὰρ οὐδὲν κερδαλέωτερον ἐν πολέμῳ ἀπάτης, ὁπότε γε καὶ οἱ παῖδες ὅταν παίζωσι ποσὶν δαδύνανται ἀπατῶν κ.τ.λ.: unless the ὁπότε clause should be joined with what follows, not with what precedes.

On the use of ὄντως in Aristophanes see Starkie's note to *Wasps* 997.

655 A few lines further on he pretends that the Lacedaemonians will try to appropriate him,

ἀλλ' ὑμεῖς τοι μή ποτ' ἀφῆθ', ὥς κωμωδήσει τὰ δίκαια.

So the editors after Tyrwhitt, but the MSS. have ἀφήσετε, ἀφήσεθ', or ἀφήσηθ' (Van Leeuwen).

There are reasons for suspecting both the grammar and the metre here, and the two suspicions confirm one another. As to the grammar, if τοι is to be joined with a μή, μήτοι is the established order, not τοι μή. See, for instance, Soph. *O.C.* 1407 *μήτοι με πρὸς θεῶν* - *μή μ' ἀτιμάσητέ γε*, and 1439 *μήτοι μ' ὀδύρου*: Aesch. *P.V.* 625: Plato *Rep.* 438 A. Then the division of the anapaestic line should coincide with the pause of the sense at ἀφῆθ', not come awkwardly attaching ὥς to what precedes and cutting it off from its own clause. We can easily remedy this defect by writing ὥς κωμωδεῖ for ὥς κωμωδήσει, the present tense being at least as suitable (631). This leaves us a syllable short in the first half of the verse, and then we see in a moment what the poet wrote,

ἀλλ' ὑμεῖς οὐ τοι μή ποτ' ἀφῆθ', ὥς κωμωδεῖ τὰ δίκαια,

just as seven lines below he writes (from Euripides) οὐ μή ποθ' ἀλῶ. The ἀφήσετε of the MSS. does, therefore, in a way, represent the true meaning, and may somehow have grown out of it.

In the next line (656) *φησὶν δ' ἑμᾶς πολλὰ διδάξεν, κ.τ.λ.*, Hamaker has with reason demurred to διδάξεν side by side with τὰ βέλτιστα διδάσκων in the very same sentence and suggested *ἔτι δρᾶσιν*. Before finding his suggestion in Blaydes' note, I had thought of *ποιήσιν*.

683 *τοιθορίζοντες δὲ γήρα τῷ λίθῳ προσέσταμεν*
οὐχ ὀρῶντες οὐδὲν εἰ μὴ τῆς δίκης τὴν ἡλύγην
ὁ δὲ νεανίας ἑαυτῷ σπουδάσας ξυνηγορεῖν
εἰς τάχος παίει ξυνάπτων στοργγύλοις τοῖς ῥήμασιν.

The difficulty of 685 is well known. Elmsley and others following him think we may make *νεανίας* accusative plural or read *νεανίαι*, and translate 'but the other (the adversary) having taken care to have young men (a young man) assisting him in the prosecution (or prosecuting for him) engages us and strikes, etc.' But (1), if the prosecu-

tor could call in a young spark to help him, so could the defendant: (2) nothing can get over the awkwardness of language by which the prosecutor, after calling in an assistant, is himself said to carry on the fray, when the meaning must be that it is the *νεανίας* who *παίει ξυράπτων* etc., because the gist of the whole passage is the opposition of young and old. Merry rightly points out the difficulty of describing the prosecutor as 'doing *per se* what he is really doing *per alium*.'

But neither is Merry's own explanation at all satisfactory. He explains that 'the young barrister' (ὁ δὲ *νεανίας*) is only anxious to 'advance himself personally' (ἐαυτῷ *ξυνηγορεῖν*). This strains the use of the dative and does not give us a really good sense. What is there to show that this is the young man's one desire? He is not represented as spoiling his case by display of cleverness. He does just what is effectual, that is, he bewilders and silences the old man opposed to him. What proof of self-seeking is there in this?

The only emendation that deserves consideration is one made by a modern Greek scholar and adopted by Van Leeuwen as *emendatio praestantissima*. Kontos proposes ὁ δὲ *νεανίας* ἐάν τῳ σπουδάσας *ξυνηγορή*.

This is certainly ingenious, though the hypothetical ἐάν is not very satisfactory to me; but I think we may perhaps do better. With the insertion of one letter I would read

ὁ δὲ *νεανίας* ἐπ' αὐτῷ, σπουδάσας *ξυνηγορεῖν*,

taking ἐπ' αὐτῷ in the sense of 'matched against him,' 'told off to deal with him.' So of the champions who are matched against others in the *Septem* we read (447)

ἀνὴρ δ' ἐπ' αὐτῷ, κεί στόμαργός ἐστ' ἄγαν,
αἴθρων τέτακται λῆμα,

and again (620)

ὅμως δ' ἐπ' αὐτῷ φῶτα Λασθένους βίαν
ἐχθρόξενοι πνλωρόν ἀντιτάξομεν,

and Eur. *Heracle*. 837

ἀνὴρ δ' ἐπ' ἀνδρὶ στὰς ἐκαρτέρει μάχῃ

So in Thuc. with τετάχθαι 2. 70. 1. λόγους προσφέρουσι . . . τοῖς στρατηγοῖς . . . τοῖς ἐπὶ σφίσι τεταγμένοις : 3. 13. 3 αἱ δὲ (νῆες) ἐφ' ἡμῶν τετάχονται, and in Theact. 172 E the adversary in court ἀνάγκην ἔχων ἐφέστηκεν. In these passages there is no doubt a verb added, but it does not seem necessary. We might possibly attach ἐπ' αὐτῷ to ξυνηγορεῖν, if we cared to do so. For myself I would rather point it off as above with a comma.

No one should take exception to αὐτῷ on the ground that it has no one to refer to, as προσέσταμεν is plural. It is common in Greek to pass thus from plural to singular (*we, they, a man*, etc.) or from singular to plural ; and Aristophanes in particular indulges in this confusion of numbers to a surprising extent, e.g. *Thesm.* 789

εἰ κακὸν ἔσμεν, τί γαμεῖθ' ἡμᾶς, εἴπερ ἀληθῶς κακὸν ἔσμεν,
κάπαγορεύετε μὴτ' ἐξελεῖν μὴτ' ἐκκύψασαν ἀλῶναι ;

Let anyone study *Clouds* 988-9 : *Wasps* 552-558 and 564-568 : *Peace* 639-641 : *Frogs* 1071-1076 : *Eccles.* 663-672, and he will not hesitate here. For other examples of αὐτός referring to plurals preceding cf. *Peace* 745 : Thuc. 3. 17. 4 : Dem. 21. 76 : Plato *Phaedo* 62 D and *Prot.* 319 D : Ar. *Poet.* 26. 1461 b 29, *u.v.* Vahlen. In the lines following here (688-691) the singular is actually used.

691

τοῦτ' ὀφλὼν ἀπέρχομαι.

As line 689 has just ended with ὀφλὼν ἀπέρχεται, is it too bold to propose ἀπόλεσα here in the place of ἀπέρχομαι, which may very well be an erroneous repetition ! The ἀπολέσαι in another sense of 692 does not seem to me against this, at any rate in comparison.

717 κάξελαίνειν χρή τὸ λοιπὸν κἂν φύγῃ τις ζημιῶν
τὸν γέροντα τῷ γέροντι, τὸν νέον δὲ τῷ νέῳ.

It seems hopeless to try to make sense of κἂν φύγῃ τις. But Blaydes' ὀφλη (or ἀλῶ) and Van Leeuwen's σφαλῇ are too far from φύγῃ to be at all probable. The editors do not seem to notice the scholium on this passage : κἂν ἐξελαίνειν χρή κἂν φυγῇ ζημιῶν, ὑπὸ γέροντος τοῦτο πάσχειν τὸν γέροντα. There is no room in the verse for κἂν ἐξελαίνειν ἐξελαίνειν

must be right from the parallel in Antiphanes—but the scholium may point to something like *κἂν* (or *ἂν*) *φυγῇ τις ζημιοῖ*. [So, I now find, Paley.]

- 1088 δειπνεῖν κατακωλύεις πάλαι·
 τὰ δ' ἄλλα πάντ' ἐστὶν παρεσκευασμένα,
 κλῖναι, τράπεζαι, κ.τ.λ. αἱ πόρναι πάρα, κ.τ.λ.
 1093 ὀρχηστρίδες, τὰ φίλταθ' Ἀρμοδίου, καλαί.

Many have been the attempts to deal with the last line, in which τὰ φ. 'A. can hardly be right and καλαί is dubious. Taking τὸ 'φίλταθ' Ἀρμόδιε' as a probable correction, equivalent to scolia or songs in general (perhaps we might keep the plural τά in this sense), can we make anything of καλαί, which would then certainly need altering? It occurs to me as possible that it may stand for πάλαι, used again as in 1088 (cf. 1114, etc.), going with ἐστὶν παρεσκευασμένα and still more with πάρα in 1091.

1196. Perhaps ἄρ' εἰ for the impossible ἂν εἰ of some MSS. (others γὰρ εἰ, some εἰ, R ἄν).

KNIGHTS

WHY do English editors go on giving us characters called Demosthenes, Nicias, and Cleon? There are no such people in the play at all, and it would greatly vex Aristophanes to see his satire so spoiled. From an editor with Merry's sense of humour the comic poet might have looked for better treatment, and now Hall and Geldart in their new *Bibliotheca Oroniensis* text have done the same thing. The foreign editors are usually too skilful to make this mistake. Neither Kock, nor Von Velsen, nor Van Leeuwen falls into it, though Zacher does. Blaydes, too, in his monumental Aristophanes knows better. But the smaller editions which in this country will be in every one's hands continue what I must take leave to call the absurd tradition. Cleon, Nicias, Demosthenes do not appear in the *Knights*. There are three slaves, two like those in the *Peace* without any distinctive names at all, the third named Paphlagon, which is as much a name as Syrus. No doubt they stand in a way for the distinguished men in question, but the point of the whole thing is that it is a sort of humorous allegory or imaginative burlesque, and attaching the names of the real men to the three slaves dulls and blunts the humour in an unpardonable degree. Paphlagon is not Cleon: he only holds towards his master and his fellow slaves a relation burlesquing that of Cleon towards the people and the other prominent public men of Athens. We must not confound the caricature with the thing caricatured by putting the true names to the fancy picture. As well might Dryden in his great satire have written *Shaftesbury* and *Shadwell* for *Achitophel* and *Og*.

179 c πάνυ γοῦν σοι περὶ τῆς τῶν Ἑλλήνων ὁμονοίας ὁ λόγος ἐστίν. In 89, on the other hand, κρονοχυτρολήραιοι (!) εἴ should, I think, be printed as a question.

188 ἀλλ', ὦγάθ', οὐδὲ μουσικὴν ἐπίσταμαι
πλὴν γραμμάτων, καὶ ταῦτα μέντοι κακὰ κακῶς.

Blaydes quotes the imitation in Procopius *Bell. Pers.* p. 70 c: οὐ γὰρ ἄλλο οὐδὲν ἐς γραμματιστοῦ φοιτῶν ἔμαθεν ὅτι μὴ γράμματα, καὶ ταῦτα κακὰ κακῶς, γράφαι. Gibbon in a note to his fortieth chapter has cited the historian's description of John of Cappadocia, adding the comment 'a forcible expression.' Apparently he did not remember that the words were a quotation from Aristophanes, and his editors, as far as I know, have not pointed it out.

Quintilian 1. 10. 18 must be confusing the *Maricas* with the *Knights*, when he says that in Eupolis *Maricas qui est Hyperbolus nihil se ex musice scire nisi litteras confitetur*. In spite of *Nub.* 553 this is more likely than that one poet took it from the other.

339 ἀλλ' αὐτὸ περὶ τοῦ πρότερος εἰπεῖν πρῶτα διαμαχοῦμαι.

As αὐτὸ is wanting in construction—would not the poet have written αὐτοῦ δὲ περὶ?—and as V and other MSS. add τοῦτο to it, perhaps we may cut out περὶ τοῦ and read ἀλλ' αὐτὸ τοῦτο πρότερος εἰπεῖν, taking πρότερος εἰπεῖν as explanatory of τοῦτο.

101 καὶ διδασκοίμην προσάδειν Μορσίμῳ τραγωδίαν.

I suggest Μορσίμῳ as having two advantages. It fits προσάδειν better (χοροῦσιν ὑπάδων, *Frogs* 366) and it enables us to take τραγωδία in the general abstract sense, *tragedy* or *tragic song*, in which Aristophanes commonly uses it. Cf. on *Ach.* 464.

413 ὑπερβαλεῖσθαί σ' οὔομαι τούτοιςιν, ἢ μάτην γ' ἂν
ἀπομαγδαλίας σιτούμενος τοσοῦτος ἐκτραφέην.

After much reflection I find it impossible to believe that the optative can be right here as a substitute for a past tense of the indicative, and I suggest that we should read ἐκτραφεῖς ἦν.

The first thing is to show that there is no parallel forthcoming for such an optative. In Homer indeed a use more or less similar (imitated two or three times by Virgil) is not very infrequent, but no argument lies from Homer to Aristophanes. In Homer we find the subjunctive as a future: it does not follow that Aristophanes could use it so. Even tragedy has no such optatives, unless it be in one echo of a Homeric phrase hereafter to be mentioned; much less comedy.

An idiom with which it is natural to compare or confuse our passage is one fairly common in Herodotus, which may be illustrated from 1. 2 Ἑλλήνων τινὰς... φασὶ... ἀρπάσαι τοῦ βασιλέως τὴν θυγατέρα Εὐρώπην· εἴησαν δ' ἂν οὗτοι Κρήτες and 1. 70 αὐτοὶ δὲ Σάμιοι λέγουσι ὡς... ἀπέδοντο τὸν κρητῆρα ἐν Σάμῳ, ἰδιώτας δὲ ἄνδρας πριαμένους ἀναθεῖναι μιν ἐς τὸ Ἑραῖον· τάχα δ' ἂν καὶ οἱ ἀποδόμενοι λέγοιεν ἀπικόμενοι ἐς Σπάρτην ὡς ἀπαρεθείησαν ὑπὸ Σαμίων. (For other passages see Stein on 1. 70¹ and Gildersleeve's *Syntax of Classical Greek* § 437.) To this idiom there is an English one (found I think also in other modern languages) exactly corresponding: 'these would probably be Cretans,' 'the vendors would perhaps say,' instead of 'probably were Cretans' and 'perhaps said.' It is distinguished by two things from the phrase before us in Aristophanes: (1) it occurs always in a simple direct sentence, not in a more or less complex one as here: (2) what is more important, the optative is not, as in Aristophanes (and in Homer), an alternative for the indicative. In hardly one of the passages of Herodotus could we use a past tense of the indicative with ἂν. οὗτοι δ' ἂν ἦσαν Κρήτες would mean something quite different.

If therefore we find in Attic a passage or two parallel to those in Herodotus, they cannot fairly, even when an indicative would have been possible, be pleaded in defence of the line in the *Knights*. Thuc. 1. 9. 4 οὐκ ἂν οὖν νήσων ἔξω τῶν περιουκίδων—αὐταὶ δὲ οὐκ ἂν πολλαὶ εἶεν—ἡπειρώτης ὦν

¹ Stein seems to distinguish 1. 2 from the other passages, not making his meaning very clear, but probably thinking with Goodwin (*Moods and Tenses*, 238 and 443) that it means 'these would prove to have been Cretans,' *i.e.* would now prove, if we could go into it. It seems better to take this passage like the others.

ἐκράτει, εἰ μὴ τι καὶ ναυτικὸν εἶχεν may be classed as such, though the optative can quite well bear its usual sense, 'would not prove many, if we added them up.' Antiphon 4. 2. 5 πῶς ἂν ἐπιβουλευσάμην αὐτῷ, εἰ μὴ καὶ ἐπεβουλευθὴν ὑπ' αὐτοῦ (which Blass alters, needlessly I think, to πῶς ἂν ἐπεβούλευσά τι αὐτῷ ὃ τι μὴ καὶ κ.τ.λ.), 'how' or 'why should I plot against him, if he had not plotted against me,' is exactly parallel to Herodotus 2. 11 κοῦ γε δὴ ἐν τῷ προανασιμωμένῳ χρόνῳ... οὐκ ἂν χωσθείη κόλπος καὶ πολλῶ μέζων ἔτι τούτου; Other examples are *Menexenus* 240 D ἐν τούτῳ δὴ ἂν τις γενόμενος γνῶιη οἷοι ἄρα ἐτύγχανον ὄντες κ.τ.λ., which clearly refers to past time; *Laws* 677 B οἱ τότε περιφυγόντες τὴν φθορὰν σχεδὸν ὅρειοι τινες ἂν εἶεν νομῆς, where see Stallbaum. In the Thucydides passage and in the *Laws* the indicative would be as impossible as in Herodotus; in Antiphon it might have been used, and with a slightly different meaning in the *Menexenus*. (The words of Lycurgus 138 καὶ τῶν πεπραγμένων οἱ τοιοῦτοι ἂν μετάσχοιεν¹ are not really parallel, for μετάσχοιεν = ἐθέλοιν μετασχεῖν.)²

One or two Attic passages may also be quoted in which I take it that the optative is defensible on ordinary grounds as referring to future time, though the indicative might have taken its place with some change of meaning (referring to the present) and might perhaps have been more naturally used. Such are *Soph. Ant.* 505 τοῦτο πᾶσιν ἀνδάνειν λέγοιτ' ἂν, εἰ μὴ γλῶσσαν ἐγκλήοι φόβος, on which Jebb has no comment, and *Eur. Med.* 568 οὐδ' ἂν σὺ φαίης, εἴ σε μὴ κνίζοι λέχος. They mean virtually 'Every one would say so, if the fear of Creon were removed,' and 'Even you would not maintain it, if you could get rid of your jealousy.' The optative in *Ar. Eq.* 1338 ἐμὲ γὰρ νομίζουσιν ἂν θεόν is just the same. In poetry this slight irregularity or straining of expression is pardonable enough. The important point to notice is that the speaker really has or might very well have the possible future in mind, and this clearly separates such passages from the

¹ Quoted as an instance by Platt in the *Journal of Philology*, vol. 26, p. 87.

² I have noticed a few examples in late Greek: Didymus on Demosth. 8. 1 and 13. 59: Plut. *Mor.* 833 B twice: Arrian *Ind.* 5. 13: Pausan. 1. 9. 5 and 8. 12. 7: Polyæn. 2. 5. 1.

one before us. So in *Phaedo* 89 c καὶ ἔγωγ' ἄν. εἰ σὺ ἐῖην καί με διαφύγοι ὁ λόγος, ἔνορκον ἂν ποιησαίμην κ.τ.λ.: the optative is not irregular: it means 'if I were ever to find myself in your place, I would.' But in Eur. *Suppl.* 764 φαίης ἄν. εἰ παρῆσθ', ὅτ' ἡγάπα νεκρούς (before which a line is lost, if we are not with Lobeck to delete 764 itself) I do not see how we are to justify the optative except by regarding it as an echo of the φαίης ἄν which occurs several times in Homer. We might perhaps compare it with the Homeric εὖ οἶδα, which Attic drama, even comedy, uses regardless of hiatus. But as far as I know, it is found nowhere else in Attic.

Lastly there are a few places in which (if the MSS. are right, which is not by any means always certain) one clause is indicative and the other optative. The explanation seems to be that the speaker's point of view shifts. He might have spoken in the past throughout. He might have spoken in the future. Both being possible, he mixes the two together. Thus in *Lycurgus* 66 εἴ τις ἕνα νόμον . . . ἐξαλείψειεν, εἴτ' ἀπολογοῖτο . . . ἄρ' οὐκ ἂν ἀπεκτείνεατ' αὐτόν; ἐγὼ μὲν οἶμαι δικαίως, εἴπερ ἐμέλλετε καὶ τοὺς ἄλλους σῶζειν, and with a deliberate repetition of the confusion *Lysias* 10. 8 εἰ μὲν τίς σε εἴποι πατραλοῖαν ἢ μητραλοῖαν, ἡξίους ἂν αὐτὸν ὀφλεῖν σοι δίκην· εἰ δέ τις εἴποι ὡς τὴν τεκοῦσαν ἢ τὸν φύσαντα ἔτυπτες, ὧς ἂν αὐτὸν ἀζήμιον δεῖν εἶται. The same explanation will apply, if the readings are right, to *Phaedrus* 251 A ὡς θεὸν σέβεται, καὶ εἰ μὴ ἐδεδίει τὴν τῆς σφόδρα μανίας δόξαν, θύοι ἂν ὡς ἀγάλματι: *Alcib.* i. 111 E, τί δ' εἰ βουληθεῖμεν εἰδέσθαι . . . , ἄρ' ἱκανοὶ ἂν ἡμῖν ἦσαν διδάσκαλοι οἱ πολλοί: *Pseud. Plat. περὶ δικ.* 373 D E: *Diog. L.* 6. 59 θαυμάζοντός τινος τὰ ἐν Σαμοθράκῃ ἀναθήματα ἔφη, Πολλῶ ἂν εἶη πλείω εἰ καὶ οἱ μὴ σωθέντες ἀνέτιθέσαν (where however εἶη should probably be ἦν). To this type of sentence I should be inclined to assign *Iliad* 2. 80

εἰ μὲν τις τὸν ὄνειρον Ἀχαιῶν ἄλλος ἔνισπε,
ψεῦδός κεν φαῖμεν καὶ νοσφιζοίμεθα μᾶλλον.

and *Odyssey* 1. 236

ἐπεὶ οὐ κε θανόντι περ ὧδ' ἀκαχοίμην,
εἰ μετὰ οἷς ἐτάροισι δάμη Τρώων ἐνὶ δῆμῳ,
ἡὲ φίλων ἐν χερσίν, ἐπεὶ πόλεμον τολύπνευσε.

In the first Nestor mixes up 'if any one had said' and 'if any one were to say'; in the second Penelope says in effect 'I should not grieve so much; I say I should not have grieved so much, if' etc. Such passages seem to me very different from the *καί νύ κεν ἔνθ' ἀπόλοιτο . . . , εἰ μὴ ἄρ' ὀξὺ νόησε* type, where a future contingency cannot possibly be in the speaker's mind.¹

Coming back now to the *Knights*, we shall find that the words of line 413 are quite different from the usages we have been examining. The optative cannot be taken, as in the latter of them, for an ordinary optative referring with or without some inconsistency to the future; nor has it, as in the former, any idea of what would be likely (= was likely) to occur under real past circumstances. To regard *ἐτραφεῖν* as = *ἐκτεθραμμένος εἶην* or *φανείην* (Gildersleeve) is to invent a licence for which no parallel is adduced and which puts an undue strain on the possibilities of colloquial Attic Greek.

Rather than acquiesce in anything so irregular, I think we ought to add to *ἐτραφεῖν* one letter and turn it into *ἐτραφεῖς ἦν*. First let us assume that those two words go closely together and are the analytical equivalent of *ἐξετράφην*. Such an equivalent seems quite admissible, though probably not to be paralleled from Aristophanes himself. Consider the following instances of an aorist participle with *εἰμί* or *γίγνομαι*:

1. Epic, etc.

Hymn *Herm.* 92 *καί τε ἰδὼν μὴ ἰδὼν εἶναι καὶ κωφὸς ἀκούσας*: Anthol. 12. 234. 3 (Strato) *ἄνθος γὰρ καὶ κάλλος ἴσον χρόνον ἐστὶ λαχόντα*.

¹ In Eur. *Or.* 1132

*εἰ μὲν γὰρ εἰς γυναῖκα σωφρονεστέραν
ξίφος μεθεῖμεν, δυσκλεῆς ἂν ἦν φόνος*

why do Goodwin (*M.T.* 508) and Kühner-Gerth (576 c) make *μεθεῖμεν* optative? It is the indicative, like *ἀνείμεν Wasps* 574, *ἀνείτε O.T.* 1405. Xen. *Cym.* 12. 22 (which Goodwin cites) is probably wrong.

Latin verse, and even prose, sometimes use the present subjunctive instead of the imperfect, and sometimes an irregular combination of the two, as above. I do not know anything in Latin similar to the *εἶησαν δ' ἂν οὔτοι Κρήτες* use, nor any present tense in apodosis really like *ἐτραφεῖην*.

2. Ionic Prose.

Herodotus 2. 10. 4 ἔργα ἀποδεξάμενοι μεγάλα εἰσί: 3. 27. 3 οἱ δὲ ἔφραζον ὥς σφι θεὸς εἴη φανείς (Cobet θεὸς ἐπιφανείη): *ib.* 120. 1 ὑπὸ Κύρου κατασταθεὶς ἦν Σαρδίων ἑπαρχὸς Ὀροίτης: 4. 127. 1 οὐδέ τι νεώτερόν εἰμι ποιήσας: 7. 194. 3 ἔμελλε οὐ τὸ δεύτερον διαφυγὼν ἔσσεσθαι (περιέσσεσθαι Reiske, ἀθῶς ἔσσεσθαι Cobet).

Melissus fragm. 12. (Mullach) κῶς ἂν μετακοσμηθὲν τῶν ἐόντων τι εἴη;

3. Tragedy.

Soph. *O.T.* 90 οὔτε γὰρ θρασὺς | οὔτ' οὖν προδείσας εἰμί: 957 αὐτός μοι σὺ σημήνας γενοῦ: 970 οὕτω δ' ἂν θανὼν εἴη ἔμοῦ: 1146 οὐ σιωπήσας ἔσει; four examples in one play, to which add *O.C.* 816: *Ant.* 1067: *Aj.* 588: *Phil.* 773. There is a dubious instance in Aesch. *Suppl.* 460, and what seems a clear one in Eur. *Suppl.* 511 ἐξαρκέσας ἦν Ζεὺς ὁ τιμωροῦμενος.

4. Comedy.

Menander *Incert.* 475 M. 684 K.

ὅταν λέγῃς μὲν πολλά, μανθάνῃς δὲ μή,
τὸ σὸν διδάξας τοῦμὸν οὐ μαθὼν ἔσει.

Herodas 3. 88 δῆρον δ' ἄχρῃς ἥλιος δὺς ἦ (so Meister and Crusius for δύση).

5. Attic Prose.

Antiphon 3. 4. 4 ὁ παιδοτρίβης ἂν ἀποκτείνας αὐτὸν εἴη, and almost the same words in 2. 3. 8 (cf. *O.T.* 970 above, but some editors <ὁ> ἀποκτείνας very plausibly): 3. 4. 5 τὸ μειράκιον . . ἐστὶ τοῦ σκοποῦ ἁμαρτόν: [*Lys.*] 20. 1 οἱ μὲν γὰρ ἐπιβουλεύσαντες ἦσαν αὐτῶν (some edd. omit ἦσαν): Plat. *Tim.* 47c ἕνεκα ἁρμονίας ἐστὶ δοθέν: *Soph.* 217c μὴ τοίνυν . . ἀπαρηνηθεὶς γένῃ: *Pol.* 289 A ἦν γὰρ δικαιοτάτα μὲν ἂν τεθὲν κατ' ἀρχὰς τὸ πρωτογενὲς εἶδος: *Laws* 957c εἴπερ ὀρθῶς εἴη τεθέντα: less clear or certain instances in *Pol.* 265 c D and 272 E, *Laws* 829 c and 961 B. In Thucydides 1. 138. 3 ἦν γὰρ ὁ Θεμιστοκλῆς βεβαιοτάτα δὴ φύσεως ἰσχὴν δηλώσας καὶ διαφερόντως τι ἐς αὐτὸ μᾶλλον ἑτέρον ἄξιος θαυμάσαι Classsen, Stahl, and Hude agree in separating δηλώσας from ἦν on the

ground that there is no other apparent instance of this construction in Thucydides: cf. however 4. 54. 3 ἦσαν δέ τινες καὶ γενόμενοι τῷ Νικίᾳ λόγοι πρότερον πρὸς τινὰς τῶν Κυθηρίων.¹ There is a clear instance in Theopomp. *fr.* 262 κατασκευασάμενος ἦν.

These examples are probably enough to remove any *a priori* objection to the construction. We may say that with ὑπερβαλεῖσθαι σ' οἶμαι the poet had his choice of three alternative expressions: (1) ἡ μάτην γε ἐκτέθραμμαι, *i.e.* εἰ μὴ σε ὑπερβαλοῦμαι, (2) ἡ μάτην γε ἐκτεθραμμένος, less commonly ἐκτραφεῖς, ἂν εἶην, *i.e.* εἰ μὴ σε ὑπερβαλοίμην, (3) ἡ μάτην γ' ἂν ἐξετράφην (or ἐκτεθραμμένος, less commonly ἐκτραφεῖς, ἂν ἦν), *i.e.* εἰ μὴ σε οἶός τ' ἦν ὑπερβαλεῖσθαι, and he has chosen the third.

There is however no absolute necessity to take τοσοῦτος ἐκτραφεῖς ἦν in this way. The construction may be μάτην γ' ἂν ἦν τοσοῦτος, with ἐκτραφεῖς either standing alone, 'when fullgrown,' as in *Ach.* 782, or going with ἀπομαγδαλίας σιτούμενος, 'brought up on a diet of dog's bits,' for the two participles need not be of the same tense.

526 εἶτα Κρατίνου μεμνημένος, ὃς πολλῶ ρεύσας ποτ' ἐπαίνῳ
διὰ τῶν ἀφελῶν πεδίῳ ἔρρει.

Though some scholars still uphold ρεύσας, two things make its impossibility clear. First there is no such aorist form in classical Attic Greek: secondly Aristophanes would certainly not have put ρεύσας and ἔρρει together in one short sentence. If under the influence of ἔρρει it has been substituted for another participle, that participle need not have resembled ρεύσας much and therefore restoration would be mere guesswork. It may also have been an adscript on some non-participial word, such as σοβαρός, which would not be inappropriate here. Cf. *Clouds* 406: *Plut.* 872.

573 καὶ στρατηγὸς οὐδ' ἂν εἰς
τῶν πρὸ τοῦ σίτησιν ἦτησ' ἐρόμενος Κλεαίνετον,

i.e. would have asked for public maintenance, *interrogating Cleaenetus*, for that is what ἐρόμενος must mean. It is

¹ I have taken this and one other passage from Gildersleeve's *Syntax* § 293.

never used in the sense of *entreating*, *asking something from*. Yet from their silence most of the editors might seem to think so, for surely *interrogating* is not appropriate here. Blaydes compares *Lys.* 1068 εἴσω βαδίζειν, μηδ' ἐρέσθαι μηδένα, but that means *go in without asking any questions* and is hardly parallel. Dobree's ἐλόμενος seems inappropriate. Should we read ἐσόμενος, i.e. οὐδ' ἂν εἰς ᾗτησε, στρατηγὸς ἐσόμενος, making αἰτεῖν take two accusatives? The reference to Cleaenetus is unexplained.

598 ἀλλὰ τὰν τῇ γῇ μὲν αὐτῶν οὐκ ἄγαν θαυμάζομεν,
ὥς ὅτ' εἰς τὰς ἱππαγωγὸν εἰσεπήδων ἀνδρικῶς.

This very imperfect sentence should not have been left so long uncorrected. Herwerden, indeed, has proposed for οὐκ ἄγαν to write οὐ τόσον, but Attic prose and comedy do not use τόσος for τοσοῦτος nor τοῖος for τοιοῦτος. It is curious that the μὲν of 598 has not suggested to any one the true correction, to which μὲν clearly points, ὥς <δ'> ὅτ', *what we do admire is how, when* etc., the verb after ὥς being ἀνεβρύαξαν in 602. Compare a few sentences of more or less similar form :

Ach. 654 καὶ τῆς νήσου μὲν ἐκείνης
οὐ φροντίζουσ', ἀλλ' ἵνα τοῦτον τὸν ποιητὴν
ἀφέλωνται.

Wasps 482 ἀλλὰ νῦν μὲν οὐδὲν ἀλγεῖς, ἀλλ' ὅταν κ.τ.λ. *Plato Lysis* 204 D καὶ ἃ μὲν καταλογάδην διηγείται δεινὰ ὄντα οὐ πᾶν τι δεινὰ ἐστίν, ἀλλ' ἐπειδὴν τὰ ποιήματα ἡμῶν ἐπιχειρήσῃ καταντλεῖν. *Ar. Eth.* 4. 7. 1127 b 12 εἰ δ' ἔνεκά τινος, ὁ μὲν δόξης ἢ τιμῆς οὐ λίαν ψεκτός . . . , ὁ δὲ ἀργυρίου . . . ἀσχημονέστερος, though not elliptic in construction, is worth citing for the οὐ λίαν. Cf. also *Plato Rep.* 421 A : *Symp.* 198 B : *Herodas* 3. 43.

658 ὅτε δὴ ἔγνω τοῖς βολίτοις ἡττημένος.

He is not definitely defeated but only in process of being so, and he actually recovers his ground in the very next line. Read then ἡττώμενος.

712 ἀλλ', ὦ πονηρέ, σοὶ μὲν οὐδὲν πείθεται.

As Demos is at present quite unacquainted with the sausage-seller, there is no point in saying that he does not

heed him. How can you heed someone you never heard of? Read the future *πείσεται*, corresponding to the futures in the two preceding lines. The mistake is a common one, e.g. *Prom. Vinc.* 333. It occurs again, I think, in *Clouds* 1422

οὔκουν ἀνὴρ ὁ τὸν νόμον θεὸς τοῦτον ἦν τὸ πρῶτον,
ὥσπερ σὺ καὶ γὰρ, καὶ λέγων ἔπειθε τοὺς παλαιούς;

ἔπειθε is certainly possible, meaning that he had habitually to persuade; but ἔπεισε, matching *θεὸς*, seems more likely.

783 ἐπὶ ταῖσι πέτραις οὐ φροντίζει σκληρῶς σε καθήμενον
οὔτως.

The parallels quoted for the accusative, being practically all poetical (*Ar. Rhet.* 2. 9 1386 b 28 !), are not very satisfactory. Should we read *εἰδώς* for *οὔτως*? On confusion of *ει* and *ου* see *Bast. Comm.* p. 760.

1045 ἐν οὐκ ἀναδιδάσκει σε τῶν λογίων ἐκών.

Surely ἀναδιδάξει. ἐκών, if he can help it, does not suit a present tense, except of habitual action (e.g. *Xen. Cyrop.* 5. 1. 16).

1196 If *τίνες* is rightly given to Paphlagon, the lines should run without any stop at ἔρχονται.

ἐκείνοι γὰρ ὡς ἔμ' ἔρχονται ΠΑ. τίνες;
ΑΔΔ. πρέσβεις κ.τ.λ.

1207 τί οὐ διακρίνεις, Δῆμ', ὁπότερός ἐστι νῶν
ἀνὴρ ἀμείνων περὶ σέ;

Δῆμε without ᾧ is rightly doubted as too unceremonious. Everywhere else—eight or ten times—it is ᾧ Δῆμε and even ᾧ Δημιδίων. The alterations suggested are not very satisfactory, and therefore I may perhaps propose *πότερος*, ᾧ Δῆμ', ἐστὶ νῶν.

1385 ἔχε νυν ἐπὶ τούτοις τουτονὶ τὸν ὀκλαδίαν
καὶ παῖδ' ἐνόρχην ὅσπερ οἶσει τόνδε σοι.

ὅσπερ cannot be used thus for ὅς for ὅστις. Read ὅς περιόισι. So Elmsley corrected the unmetrical οἰάπερ

ὑβρίζομαι in 727 to οἶα περὺβρίζομαι, and Bothe εὔπερ ἐλαύνων in *Vesp.* 1050 to εἰ παρελαύνων (from the scholium). Thuc. 4. 9. 1 the MSS. give αἵπερ ἦσαν, the scholiast seems to have had αἶ περιῆσαν. Plato *Prot.* 342 B Heusde restored ᾧ περίεισιν as against οἱ περίεισιν in B and ᾧπερ εἰσίν of T. Sometimes the error is the other way.

CLOUDS

- 75 νῦν οὖν ὅλην τὴν νύκτα φροντίζων ὁδοῦ
 μίαν ἡὔρον ἀτραπὸν δαιμονίως ὑπερφνᾶ,
 ἦν ἦν ἀναπέισω τουτονὶ σωθήσομαι.

A great objection to ὁδοῦ (for which Blaydes suggests and Van Leeuwen reads μόλις) is that there is nothing in the lines preceding to lead up to it. They suggest no difficulty, no need of a ὁδός. The use of φροντίζω with a genitive (usually in negative clauses) seems also rather strained here, as it has to mean *meditating, trying to find, a way, not caring about*. It would be a very slight change and yet would make the passage materially smoother, if we read ὁδὸν μίαν ἡὔρον, ἀτραπὸν δαιμονίως ὑπερφνᾶ.

- 145 ἀνῆρετ' ἄρτι Χαιρεφῶντα Σωκράτης
 ψύλλαν ὁπόσους ἄλλοιτο τοὺς αὐτῆς πόδας·
 δακοῦσα γὰρ τοῦ Χαιρεφῶντος τὴν ὀφρῦν
 ἐπὶ τὴν κεφαλὴν τὴν Σωκράτους ἀφήλατο.

All the editors seem to give ἄλλοιτο. Both R and V however, with other MSS., are said to have ἄλαιτο, and that (or perhaps ἄλαιτο) must be right. The question is not a general one, how far fleas jumped. 148 shows that it refers to the particular flea by which Chaerephon was bitten: δακοῦσα γὰρ κ.τ.λ. is inconsistent with anything else. The question of Socrates therefore (if it was not rather Chaerephon's, as Piccolomini thinks, reading Χαιρεφῶν τὸν Σωκράτην) was, how far a flea *had* jumped. So apparently the scholiast took it, who wrote in his note ὁπόσους (πόδας) πηδήσειε.

179 As the text of Demetrius gives ἱμάτιον (not τοῖματίον) and Epict. 4. 11. 20 is quite consistent with it,

we should surely omit the article. The passage is of course meant to be nonsense, but τό is wholly out of place.

320 καὶ περὶ καπνοῦ στενολεσχεῖν.

Perhaps περὶ τοῦ τε καπνοῦ στενολεσχεῖν. The quantity of the α in καπνοῦ is a real difficulty.

520 οὕτω νικήσαιμί τ' ἐγὼ καὶ νομιζοίμην σοφός,
ὥς ὑμᾶς ἡγούμενος εἶναι θεατὰς δεξιὺς
καὶ ταύτην σοφώτατ' ἔχειν τῶν ἐμῶν κωμωδιῶν
πρώτους ἡξίωσ' ἀναγέειν ὑμᾶς, ἢ παρέσχε μοι
ἔργον πλείστον· εἴτ' ἀνεχώρουν ὑπ' ἀνδρῶν φορτικῶν
ἡττηθεὶς, οὐκ ἄξιος ὢν.

It seems impossible to make sense of πρώτους ἀναγέειν ὑμᾶς. It is understood (1) of the first edition of the *Clouds* brought out at the Great Dionysia, as if Aristophanes claimed credit for having first produced it there, when he might have produced it at Piræus or even (Teuffel) Aegina. Cf. Prologue to *Henry VIII*, line 23,

as you are known
The first and happiest hearers of the town,
Be sad as we would make ye.

I question whether, except a doubtful statement in Aelian and one or two other stories of very exceptional circumstances, there is any evidence of new plays by Athenian poets being produced anywhere but in Athens. Certainly that was the ordinary practice, and the poet would never have drawn attention to the fact that he had in this case actually conformed to it. What else was he likely or even able to do? The words are also taken (Blaydes, Kock who reads πρώτην) of (2) the second edition, to which our parabasis belongs. This is however entirely inconsistent with εἴτ' ἀνεχώρουν κ.τ.λ., which must refer to the same occasion and is admitted to refer to the first performance.

There is a further difficulty in the word ἀναγέειν. Whether it means 'give a taste' or 'give a second taste,' the editors ignore the fact that the idea of a *taste* is quite out of place. A taste of a play would be given by the performance of one scene or the recital of one ῥῆσις. To

exhibit a play entire is not to give a taste of it. This objection is fatal to some other theories and proposals that have been broached.

When we read the passage, the sense required seems to be something like 'I thought my cleverest play, the play which cost me so much labour, would be sure to meet with your approval: that you would be the first persons to enjoy it.' But how are we to get this? Pending some better suggestion, I propose very doubtfully *πρώτους ἡξίωσα γανῶσ'*, or *'γάνυσθ'*, *ὑμᾶς*: 'I expected to delight you, or you to be delighted, first.' The active *γανῶν* is not found in this sense, though the passive, especially in the participle *γεγανωμένος*, is well known. No doubt therefore *γανῶσαι* is dubious, though not out of the question. *γάνυσθαι* is unobjectionable, but less near the MSS. As for Aristophanes' use of the words, cf. *Ach.* 7 *ταῖθ' ὥς ἐγανώθην* and *Wasps* 612 *τούτοισιν ἐγὼ γάννμαι*. Plato *Phaedr.* 234 D *ἐδόκει γάνυσθαι ὑπὸ τοῦ λόγου*. Alexis 186 *ἐπιγανώσας* in its physical sense.

776 ὅπως ἀποστρέψαις ἂν ἀντιδικῶν δίκην.

Perhaps *ἀντιλέγων*, *-δικῶν* being due to *δίκην* following. *ἀντιλέγω* occurs repeatedly in this part of the play, 901, 938, 1040, etc.

995 καὶ μὴ περὶ τοὺς σαντοῦ γονέας σκαιουργεῖν ἄλλο τε
 μηδὲν
 αἰσχρὸν ποιεῖν ὅτι τῆς αἰδοῦς μέλλεις τᾶγαλμ'
 ἀναπλάττειν.

So R, though V and one scholium in R have *ἀναπλήσειν*. Among editors there is much doubt, some writing ὅτι . . . μέλλει . . . ἀναπλήσειν. *ἀναπλάττειν ἄγαλμα* is found elsewhere in the 'sense of making, moulding, an image (see the passages in Blaydes' note). An image too cannot well be 'infected' (*ἀναπιμπλάναι* does not mean *stain*) and in that sense the verb is always found elsewhere with a genitive. The real difficulty about *τᾶγαλμ' ἀναπλάττειν* seems to me to lie in the article, which has no business there. I would propose therefore *μέλλεις τοι ἄγαλμ' ἀναπλάττειν*. The youth will make himself an *αἰδοῦς ἄγαλμα*. Cf. Tac. *A.* 16. 32. 3 *habitu et ore ad exprimen-*

dam imaginem honesti exercitus, and the ἀγάλατ' ἀρετῆς in Plato *Sympos.* 222 A : also *Phaedr.* 252 D, though that is less like.

1047 ἐπίσχε· εὐθὺς γάρ σ' ἔχω μέσον λαβὼν ἄφυκτον.

Nowhere else is ἄφυκτος active in meaning, and it is unlikely to be so here. Perhaps ἄφυκτον stands for λαβὴν ἄφυκτον (cf. Plut. *Numa* 15 ἐαλωκότες ἰσχυρὰν καὶ ἄφυκτον ἄλωσιν), like θερμῷ λουθῆναι (1044), πολλὴν γεωργεῖν (*Ecccl.* 592), τιμᾶν τὴν μακράν (*Vesp.* 106). ἄφυκτος is also possible.

1129 ὕσομεν τὴν νύκτα πᾶσαν· ὥστ' ἴσως βουλήσεται
καὶ ἐν Αἰγύπτῳ τυχεῖν ὧν μᾶλλον ἢ κρῖναι κακῶς.

The text is right enough here, as far as I can see. But there seems to be a confusion of thought, which the editors do not clearly point out. The Clouds are threatening the judges with the consequences of an adverse verdict. In various ways and on various occasions they will visit them with bad weather, ὥστε κ.τ.λ. Now here the poet might logically say either of two things: (1) you will have such bad weather that for the future (τυχεῖν and κρῖναι must of course be future) you will wish to undergo anything and live anywhere rather than give a wrong verdict: (2) you will have such bad weather that you will wish yourselves removed from Athens, much as you love it, and transplanted to the rainless skies of Egypt. In (1) the climate of Egypt, in (2) ἢ κρῖναι κακῶς has no proper place. What Aristophanes actually says is, if my analysis is right, a quite illogical mixture and confusion of the two things. But I shall be very glad if he can be vindicated by better interpretation.

It is not irrelevant here to point out that the analogy drawn in lines 534-6 of this play between his comedy and Electra is somewhat faulty. In the first place Electra does not 'come seeking' for her brother, as the comedy does: it is the brother that comes to her. Secondly the comedy is to recognise its spiritual brethren, a capable and congenial audience, by something or other, as Electra recognised Orestes by the hair. The only thing on the part of the audience that could lead to such recognition under the

circumstances would be their applause and favourable reception of the comedy. But any one can see how very lamely this answers to its intended analogue, the lock of hair. What would really answer to that would be some quality or action of the audience as unconnected with the comedy as the lock of hair with the person of Electra. It is a further fault to make the audience akin (τάδελφού τὸν βόστρον 536) to the comedy. The audience may be akin to the poet, but not to his work.

This criticism is not pressing a logical point too far. It is just in the finish of details that perfection of classical work consists, and any good judge must feel that the confusion here and in 1130 is a serious blemish.

1171 ὥς ἡδομαί σου πρῶτα τὴν χροιάν ἰδών.
νῦν μὲν γ' ἰδεῖν εἰ πρῶτον ἐξαρνητικός.

It is very unlikely that πρῶτα and πρῶτον in successive lines are right. ἰδών and ἰδεῖν are awkward too, though in a less degree.

1366 ἐγὼ γὰρ Αἰσχύλον νομίζω πρῶτον ἐν ποιηταῖς,
ψόφου πλέων, ἀξύστατον, στόμφακα, κρημνοποιόν ;

There should be no doubt that these two verses are a *question*, indignantly uttered by Pheidippides. In a *statement* made by Strepsiades the second line could hardly pass as a stroke of humour, but there is no need to have recourse to transposing 1365 and 1366 with Hermann, Kock, and Thompson. To the precisely similar questions of indignant surprise quoted by Blaydes on *Vesp.* 1159 add the following: *Vesp.* 1188 ἐγὼ δὲ τεθεώρηκα πόποτ' ; οἰδομοῖ (for so it should be written) : *Soph. Aj.* 1130 ἐγὼ γὰρ ἂν ψέξαιμι δαιμόνων νόμους ; *Plat. Rep.* 344 E ἐγὼ γὰρ οἶμαι, ἔφη ὁ Θρασύμαχος, τοντὶ ἄλλως ἔχειν : *Euthyd.* 297 B ἀδελφὸς γάρ, ἔφη, ἐγὼ εἰμι Εὐθυδήμων : *Charm.* 163 A ἐγὼ γάρ πον . . τοῦθ' ὁμολόγηκα : *Xen. Mem.* 4. 2. 12 μὴ οὖν . . οὐ δύναμαι ἐγὼ κ.τ.λ. : *Sosipater* 1. 38 *ap.* Kock 3. 315 and *Strato ib.* 361 : *Menander Περικ.* 226 (Van Leeuwen's text) : *Herodas* 5. 4 ἐγὼ Ἀμφυταίην τὴν Μένωρος ὄρηκα | γυναικα : *Lucian* 67. 2. 2. Observe throughout the emphatic ἐγὼ. Probably the obscure passage in *Xen. Symp.* 4. 45 is to be explained in the same way.

1415 κλάουσι παῖδες, πατέρα δ' οὐ κλάειν δοκεῖς ;

Many have been the suggestions for adding on three syllables at the end to make this a tetrameter. I think the addition desirable, but I would not add anything like Cobet's *σὺ χρῆναι* or Herwerden's *προσῆκειν*. Though some such word as *χρῆναι* seems logically necessary, the poet might venture to dispense with it under the circumstances : the parody is more perfect without it. Possibly *δοκῶ* could be used for *think right* (*Antig.* 1102 ?) as *οἶμαι* and *ἡγοῦμαι* really seem sometimes to be. Suggestions are rather idle, but I will contribute mine—*ἴσως δέ* or *ἴσως οὖν*, going with the next verse, *φήσεις κ.τ.λ.*

1418 It may be that we should read *τοὺς γέροντας* <*όντας*> and simply omit *τοῦ γέου*. Cf. *Ach.* 222 *μηδέ περ γέροντας ὄντας ἐκφυγὼν Ἀχαρνέας* : *Vesp.* 277 *τὸ σφυρὸν γέροισις ὄντος* : *Eur. Bacch.* 189 *ἐπιλελήσμεθ' ἡδέως γέροντες ὄντες*.

WASPS

65 ἀλλ' ἔστιν ἡμῖν λογίδιον γνώμην ἔχον,
 ὑμῶν μὲν αὐτῶν οὐχὶ δεξιώτερον,
 κωμωδίας δὲ φορτικῆς σοφώτερον.

Perhaps δεξιωτέραν and σοφωτέραν, agreeing with γνώμην.

318 ἀλλὰ γὰρ οὐχ οἷός τ' εἶμ' ἄδειν.

For ἄδειν, which has been seen to be nonsense here, read εὔδειν. In Plut. *Mor.* 515 F εὔδειν is now always read for the MS. ἄδειν (οἴκοι μὲν εὔδειν τυφλήν). So in Xen. *Cyn.* 6. 18 read ἀλίσκεται for εὐρίσκεται.

564 οἱ μὲν γ' ἀποκλάνονται πενίαν αὐτῶν καὶ προστιθέασιν
 κακὰ πρὸς τοῖς οὖσιν, ἕως ἀνῶν ἂν ἰσώσῃ τοῖσιν
 ἐμοῖσιν.

So V: the other MSS. omit ἀνῶν. Editors sometimes ἀνιῶν, but most of them give the passage up, or materially alter it. It presents three difficulties: (1) ἀνῶν or ἀνιῶν: (2) the position of ἄν, or, if we read ἀνισώσῃ, its omission: (3) the strangeness of making Philocleon speak of his evils (κακά) or miseries, when he is dwelling on the proud, almost royal (549-551), position that, as a dicast, he occupies. No real explanation of this last point is forthcoming. For the change from plural to singular see note on *Ach.* 683 above.

After much puzzling over the passage I am inclined to make the bold suggestion, which will get rid of (1) and (3) together, that for ἀνῶν we should read ἀγαθοῖς, imagining ἀνῶν to have arisen perhaps out of ἄν, as Van Leeuwen says, after ἀγαθοῖς was lost. ἀγαθοῖς gives excellent sense ('makes himself out as wretched as I am enviable') and is

at any rate in perfect keeping with 577 καὶ τὰ γὰ θά μοι μέμνησ' ἄλχων φάσκεις τῆς Ἑλλάδος ἄρχειν and 601 σκέψαι δ' ἀπὸ τῶν ἀγαθῶν οἶων (!) ἀποκλήεις καὶ κατερύκεις. For the antithesis of the sentence cf. Thuc. 6. 78. 3 τοῖς αὐτοῦ κακοῖς ὀλοφνρθεῖς τάχ' ἂν ἴσως καὶ τοῖς ἐμοῖς ἀγαθοῖς ποτε βουληθείη αὐθις φθοιῆσαι, and Dem. 29. 20 πρὸς τῶν ὄντων ἀγαθῶν ὑμῖν κ.τ.λ.

There remains the question of ἂν. Some might prefer to write ἕως...ἀνισώσῃ (or ἀνισωθῇ, as is needlessly suggested), but the omission of ἂν is very improbable, though perhaps in anapaests we ought not to call it quite impossible. In *Peace* 32 read ἕως σπαντὸν λάθοις, not λάθῃς. Of the two alternatives I would rather choose the other, that ἂν is out of its proper place. There is at least one other example of this in Aristophanes, namely *Frogs* 259 ὁπόσον ἢ φάρυγξ ἂν ἡμῶν χανδαίη δι' ἡμέρας, not to mention the Doric οὐχ ἄς πόδας κα' ἔχωρτι ταὶ τριῖρες, which seems a very probable restoration of *Lysistr.* 173. In *Notes on Xenophon and Others* p. 118 I have given many examples of this postponement of ἂν with some sort of relative, but it must be admitted that the case of a conjunction like ἕως is not necessarily the same.

Possibly ἐὰν ἀγαθοῖς ἀνισώσῃ, *trying to make them equal*.

612 τούτοισιν ἐγὼ γάννυμαι καὶ μή με δεῖσῃ | ἐς σέ βλέψαι.

Editors κοῦ μή or κεῖ μή (with δεῖσει). Perhaps καὶ and *if* with what follows.

922 For ὥς ὄντ' αὖ πολὺ read ὄντα δὴ πολὺ. αὖ has no meaning here. Cf. the interchange of ἂν and δὴ.

967 ὦ δαιμόνι', ἐλέει τοὺς τالαιπωρομένους.

Starkie in his admirable edition (1897) reads αἰδοῦ for the unmetrical ἐλέει. Perhaps I may put on record that I made the same suggestion to the Oxford Philological Society at a meeting on November 2, 1894. I should prefer to regard ἐλέει as a gloss on αἰδοῦ and not as a corruption of it. With αἰδοῦ the line reminds us to some extent of *Nub.* 1468 ναί, ναί, καταιδέσθητι πατρῶν Δία, in which the last three words are of course borrowed from tragedy. There is a certain mock solemnity about both. For this

use of αἰδέσθαι may be compared such passages as *Od.* 3. 96 μηδέ τί μ' αἰδόμενος μειλίσσαιο μηδ' ἐλεαίρων : *Eur. Med.* 326 : *Hec.* 286 : *I.A.* 1246 : *Antiphon* 1. 26 and 27.

1015 νῦν αὖτε, λεῶ, πρόσσχετε τὸν νοῦν.

αὖτε, even in anapaests, may be doubted a little on the ground of rarity, but still more because the meaning *again* seems inappropriate here. *Clouds* 575 δεῦρο τὸν νοῦν πρόσσχετε suggests δεῦτε, but that word too is absent from comedy and almost from tragedy. It might however find its way into anapaests, especially if there is any parody or imitation.

1022 ἡνιοχίσας should probably be ἡνιοχῆσαι, matching χέασθαι. An infinitive is distinctly called for.

1112 δέ for τε ? The new point, independently presented, calls rather for δέ.

1193 πλευρὰν βαθυτάτην καὶ χέρας καὶ λαγόνα καὶ
θώρακ' ἄριστον.

λαγόνε is sometimes read, but the greater difficulty, indeed impossibility, of the poetical form χέρας for χεῖρας in comic iambs is hardly noticed, except by Starkie. Is it not a case, such as often occurs, of words transposed ? Read καὶ λαγόνα (or λαγόνε or λαγόνας) χεῖράς τε καί.

1216 ὕδωρ κατὰ χειρός· τὰς τραπέζας εἰσφέρειν.

In this Barmecide's feast (ἐνύπνιον ἐστιώμεθα) why is the infinitive εἰσφέρειν used ? There is nothing to account for it. Probably Lenting's εἰσφέρει is right, the subject being understood, τις, the slave, etc. (It might be objected that the task would require more than one slave, but cf. the fragment (69. 2) of Plato's *Lacones* τί οὐ τρέχων σὺ τὰς τραπέζας ἐκφέρεις ;) For the verb so used cf. the first fragment of Xenophanes :

Νῦν γὰρ δὴ ζάπεδον καθαρὸν καὶ χεῖρες ἀπάντων
καὶ κύλικες· πλεκτοὺς δ' ἀμφιτίθει στεφάνους,

Where ἀμφιτίθει is a certain correction of ἀμφιτιθείς. Still closer is Alexis 261 κατὰ χειρὸς ἐδόθη τὴν τραπέζαν ἥκ' ἔχων (i.e. ἦκεν ὁ δούλος ἔχων). The Homeric οἶνοχοεῖα

(*Od.* 21. 142) and Theognidean οἶνοχοεῖτω (473) are better known.

1397 Μυρτιάς | τῆς Ἀγκυλίωνος θυγατέρος καὶ Σωστράτης.

The epic form *θυγατέρος* is scarcely possible, for there is nothing in the context to suggest parody or burlesque. Everything is plain and prosaic. Should we substitute *γενομένης*? Even that might be thought elevated in style; but Cratinus 328 has Ἴσχομάχου γεγονώς in an equally prosaic fragment. *θυγατέρος* would then be a versified gloss.

PEACE

24 For ὥσπερ write ὅσαπερ, not with Blaydes ὅτιπερ. In Plat. *Rep.* 390 B I have suggested the alteration of ὥς to ὅσα, omitting α̃. Dio Chrys. 1. 9 ὥς is an erroneous variant for ὅσον.

83 μὴ μοι σοβαρῶς χῶρει λίαν.

σοβαρός is more likely. Such words are much preferred, especially for verse, in their adjectival form. So *Nub.* 406 φέρεται σοβαρός : *Plut.* 872 ὥς σοβαρός . . . εἰσελήλυθεν.

139 τοῦτοισι τοῖς αὐτοῖσι τοῦτον χορτάσω.

It is such a fixed thing in Greek that ὁ αὐτός comes before, not after, οὗτος (ταὐτὰ ταῦτα, not ταῦτα ταῦτά, etc.) that perhaps we ought to find some way of altering this verse. We may think of τοῦτόν γε τοῖς αὐτοῖσι τούτοις χορτάσω, contrasting the beetle with Pegasus (135). Cf. however *Thesm.* 1060 ἐν τῷδε ταῦτῳ χωρίῳ.

180 πόθεν βροτοῦ με προσέβαλ' ; ὧραξ Ἡράκλεις,
 τουτὶ τί ἐστι τὸ κακόν ;

Write πόθεν βροτοῦ με προσέβαλ' — ; ὧραξ κ.τ.λ. Merry sees that the sentence is thus imperfect, not elliptical. Perhaps other editors see it too. If so, why not write it accordingly ?

208 ἵνα μὴ βλέποιεν μαχομένους ὑμᾶς ἔτι.

It βλέποιεν is right, it is a very unusual instance of the poetical sense and construction of βλέπω. I doubt whether there is another in Old Comedy, except the doubtful κατ' αὐτήν ἢν βλέπεις τήν εἴσοδον, where ἢ may be read, in

fragm. 388 of Aristophanes. Did he write ἐπιβλέποιεν or εἰσβλέποιεν here? There is no appearance of parody to justify βλέπω with an accusative, but of course there may have been something of the kind.

273 ἡ πρίν γε τὸν μυττωτὸν ἡμῖν ἐγχείαι.

συγχείαι would seem a more suitable word and it is not uncommon for ἐν and σύν to get confused. For ἡ I would suggest ὥς. In the argument to the *Ajax* should not ἡ in ἡ πρὸς ἀντιδιαστολήν be ὥς?

479 ὅσοι γ' αὐτῶν ἔχονται τοῦ ξύλου.

If this refers to the prisoners from Sphacteria, may not ἐνέχονται τῷ ξύλῳ be suggested? The loss of ἐν after ὠν might lead to the corruption of τῷ ξύλῳ.

605 πρῶτα μὲν γὰρ αὐτῆς ἥρξεν Φειδίας πράξας κακῶς.

Reversing the order of αὐτῆς ἥρξεν, as the metre requires, I would then read αὐτῇ for αὐτῆς and take ἥρξεν as used absolutely.

674 ποίός τις οὖν εἶναι δοκεῖ τὰ πολεμικὰ
ὁ Κλεώνυμος;

The tenses of the context point very clearly to εἶναι 'δόκει. Cf. pp. 178, 312, etc.

729 ἀλλ' ἔθι χαίρων ἡμεῖς δὲ τέως τάδε τὰ σκευή παραδόντες
τοῖς ἀκολούθοις δῶμεν σφάζειν.

Certainly δῶμεν and παραδόντες cannot be right together. Cobet approved (*N.L.* 51) of Hamaker's τήνδε σκευὴν ἀποδόντες, in which an article would surely be wanted. σκευή is confirmed by 552, 886, 1318, and by ταῦτα in 732. Blaydes reads τάδε τὰ σκευή καταθέντες, though it ought rather to be καταθέμενοι (886).

Since these are the first lines of a parabasis, the right word and the least possible change is παραβάντες. So immediately below in 735 αὐτὸν ἐπῆναι πρὸς τὸ θέατρον παραβὰς ἐν τοῖς ἀναπαίστοις: *Ach.* 629 οὕτω παρέβη πρὸς τὸ θέατρον: *Eq.* 508 πρὸς τὸ θέατρον παραβῆναι: *Thesm.* 785 ἡμεῖς τοίνυν ἡμᾶς αὐτὰς εὖ λέξωμεν παραβᾶσαι: *Plato Comicus, fragm.* 92 οὐκ ἂν παρέβην εἰς λέξιν τοιάνδ' ἐπῶν.

1070 εἰ γὰρ μὴ Νύμφαι γε θεαὶ Βάκιν ἐξαπάτασκον,
μηδὲ Βάκισ θνητοὺς μηδ' αὖ Νύμφαι Βάκιν αὐτόν,

(The sentence is apparently here interrupted.)

The repetition of Νύμφαι Βάκιν, ushered in with *μηδ'* αὖ is unintelligible. It would yield a fair sense, if we read *μήτε . . . μήτ'* for *μηδὲ . . . μηδ'*, taking the second line as repeating the first in a rather expanded form: 'that is, if neither . . . nor . . .'

BIRDS

63 οὐτω τι (οἱ οὐτω 'στί) δεινὸν οὐδὲ κάλλιον λέγειν.

You should not call us such dreadful names, *i.e.* ὀρνιθοθήρα. Literally it is δεινόν and not καλόν to do so. κάλλιον is the idiomatic comparative, used as in Plat. *Rep.* 410 D μαλακώτεροι γίνονται ἢ ὡς κάλλιον αὐτοῖς: Xen. *Oecon.* 7. 25 οὐ κάκιόν ἐστι φοβερὰν εἶναι τὴν ψυχὴν. οὐκ ἄμεινον is commoner.

79 τροχίλος ὄρνις οὐτοσί.

I commented above on the mistake of calling Paphlagon Cleon. In its way it is equally a mistake and equally the spoiling of a joke, that this servant-bird (ὄρνις δοῦλος 70) should appear as a *dramatis persona* bearing the name of Τροχίλος, just as his master does that of Ἐποψ. If he really were a trochilus, cannot the editors see that there would be no joke in saying of him here, τροχίλος ὄρνις οὐτοσί? In the lines which precede he has been describing how he runs (τρέχει) for this or that thing, and so Euelpides says, 'why, he is a trochilus, this fellow.' The one thing then certain about him is that he was not recognised by the spectators as belonging to that kind. He may have been any bird in the world, real or imaginary, except a trochilus.

180 οὐκ ἀποδώσει κ.τ.λ. should perhaps be made a question.

525

κὰν τοῖς ἱεροῖς
πᾶς τις ἐφ' ὑμῖν ὀρνιθεντῆς
ἱστησι βρόχους.

ἱερόν is too often distinctly a building to mean here simply

holy ground. ἐν τοῖσιν ἀγροῖς is often read. Rather nearer would be ἐν τοῖς ἔργοις. For ἔργα *fields* cf. Xen. *Cyneg.* 4. 9 : 5. 15, and elsewhere. But it is not a common Attic word. It has already been conjectured in 579, where a long *a* in ἀγρῶν is doubtful.

538

κάπειτα κατεσκέδασαν θερμὸν
τοῦτο καθ' ὑμῶν
αὐτῶν ὥσπερ κενεβρείων.

For αὐτῶν, which means nothing, should we read πάντων? Cf. p. 42. Index, s.v. αὐτοί.

604 ἦν εὖ πράττωσ', οὐχ ὑγία μεγάλη τοῦτ' ἐστί; σάφ'
ῖσθι, κ.τ.λ.

In spite of 731 πλουθυγίαν (*sic*), | εὐδαιμονίαν, βίον, εἰρήνην, where εὐδαιμονίαν may well be a gloss on πλουθυγίαν, it is exceedingly doubtful whether the last syllable of ὑγία can be long. Innumerable cases of substantives in -ια from adjectives in -ης are against it. A simple remedy, if the words are wrong, would be to suppose this another instance of words transposed, a thing that often occurs in verse, as is proved by the metre, and to write

οὐχ ὑγίει', ἦν εὖ πράττωσιν, μεγάλη κ.τ.λ.

The words in 731-2 might also be rearranged, βίον, εἰρήνην, εὐδαιμονίαν, πλουθυγίαν.

In 1536 (see below) the difficulty is the other way.

753 εἰ μετ' ὀρνίθων τις ὑμῶν, ᾧ θεαταί, βούλεται
διαπλέκειν ζῶν ἡδέως τὸ λοιπόν, ὥς ἡμᾶς ἔτω.

No one that I know of has demurred to this, but the sense is surely most unsatisfactory. We want 'If any one wishes for a pleasant life, let him join us birds,' not 'if any one wishes to lead a pleasant life with the birds, let him come to us.' In the first place, there are not various communities of birds, between which the Athenian yearning for a pleasant time might make his choice. The chorus are *the* birds, all the birds that are, and there is no other set of birds elsewhere for any one to join. The chorus are not comparing themselves advantageously with other feathered peoples. The things they say of themselves prove this, if proof were needed. Secondly, 'if any

one wishes to join the birds' is not the thing to say. It is Aristophanes' own fancy that there is a bird-community and that men might join it with advantage. He must not put the case of people having formed the wish to join it independently of him and before he made the pleasant, wise suggestion. He can only have said 'if you want to enjoy yourselves, join the birds.' This being so, I do not see how μετ' ὀρνίθων can be right. It also strikes one that this is the only passage in Greek in which διαπλέκειν is used without an accusative. It occurs some half-dozen or more times, but always with some word like βίον (Herod. 5. 92: *Laws* 806 A) or ἡμέραν (Aelman 16. 4). τὸ λοιπόν here is adverbial as usual—so L. and S. and the editors take it—and not the object of the verb: I doubt whether it is ever used except adverbially. We may say therefore that, while μετ' ὀρνίθων is not wanted, we do want an object for the verb.

Then we remember the line (*Wasps* 1071)

εἴ τις ὑμῶν, ὦ θεαταί, τὴν ἐμὴν ἰδὼν φύσιν,

and think that the line in the *Birds* may very well have run in the same way down to θεαταί; the missing words might come at the end. Finally we arrive at something like

εἴ τις ὑμῶν, ὦ θεαταί, βούλεται τὰς ἡμέρας
διαπλέκειν ζῶν ἡδέως τὸ λοιπόν, ὥς ἡμᾶς ἴτω.

Of course no one would venture to say that is exactly what Aristophanes wrote. I only submit that it makes good sense and that the vulgate does not. [Van Leeuwen has made independently a very similar suggestion.]

821 I think these lines may be fairly taken to mean 'Is this Nephelococcugia of yours the place where the wealth of Theogenes and Aeschines is to be found?' 'The best account (κάλλιστον) is rather that this is the real Phlegraean plain, where the gods drew a longer bow than the giants.'

1340 εἰκεν οὐ ψευδαγγελὸς εἶν' ἄγγελος.

So the MSS. All recent editors have adopted Bentley's ψευδαγγελήσειν as well as the obvious ἄγγελος. No doubt

ψευδαγγελής is a form contrary to rule and wrong, but a verb in the future tense seems to me questionable, as, the news having already arrived, the future has to mean, not *will bring*, but *will be found to have brought, false intelligence*. The quasi-parallels adduced by Van Leeuwen on *Plut.* 290 are far from convincing (Eur. *Hipp.* 1418 comes nearer). I would therefore suggest *ψευδαγγελῆσαι γ' ἄγγελος*. See Bast pp. 710, 727 on the confusion of *ν* and *γ*.

1536 That *Βασιλεία*, who becomes the bride of Peitheaerus, really is a personification of monarchy or sovereignty and not, as we might suspect, *Βασίλεια* the *queen*, appears both from the express statement of the scholiast (*σωματοποιεῖ αὐτὸ τὸ πρᾶγμα ὡς γυναῖκα . . . , ἐνιοι δὲ αὐτὴν ἀθανασίαν καλοῦσι*) and also from a passage in Dio Chrysostom 1. (*περὶ βασιλείας*) 73 (67 R) foll., to which the editors do not seem to refer. Hermes there shows Heracles *γυναῖκα εὐειδῇ καὶ μεγάλῃ* and tells him *αὕτη σοι μακαρία δαίμων Βασιλεία, Διὸς βασιλέως ἔκγονος*. As she has with her *Δίκη, Εὐνομία, Εἰρήνη*, and *Νόμος*, and as they subsequently find *τὴν Τυραννίδα . . . προσποιουμένην καὶ ἀφομοιοῦσαν αὐτὴν τῇ Βασιλείᾳ*, we cannot doubt that the latter is really and truly the abstraction. This being so, two curious points arise: (1) how the personification of this abstract idea got so much into Greek mythology that according to Diodorus 3. 57 *Basileia* was sister of *Rhea* and daughter of *Uranus*: (2) how *Aristophanes* is able in 1536 and 1753 to give the word a short final syllable.

1710

οἶος οὔτε παμφαῆς

ἀστὴρ ἰδεῖν ἔλαμψε χρυσαυγὲ δόμῳ, κ.τ.λ.

The Greeks were much less particular than ourselves about avoiding the repetition of a word, as is indeed exemplified in this very passage by the occurrence of *τηλανγές* in the next line close upon *χρυσανγέ* in this. Yet it is hard to accept *δόμῳ*, when 1708 has just ended with *ὀλβίοις δόμοις*, especially as neither sense nor construction is quite satisfactory. I incline to think that it is an error due to the word *δόμος* being in the mind or before the eyes of the copyist: an error, that is, of repetition, like many others. If so, some such word as *φλογί* was probably the original.

LYSISTRATA

97 πρὶν λέγειν δ', ὑμᾶς τοδὶ | ἐπερήσομαί τι μικρόν.

τοδὶ τὸ μικρόν would be much more usual, and the confusion sometimes occurs.

289 χῶπως ποτ' ἐξαμπρεύσομεν
 τοῦτ' ἄνευ καθηλίου,
 ὥς ἐμοῦ γε τῷ ξύλῳ τὸν ὄμῳ ἐξιπώκατον·
 ἀλλ' ὅμως βαδιστέον.

There is no clear meaning for ποτέ here, nor for the causal ὥς. Should we not read καὶ πῶς ποτε as a question? They are stating the difficulties; and this gives ἀλλ' ὅμως more point. In *Wasps* 1222 ὅπως is probably a mistake for πῶς, καλῶς being the answer to it, as ἀληθες; shows.

553 καὶτ' ἐντήξῃ τέτανον τερπνὸν τοῖς ἀνδράσι καὶ ῥοπαλισμοῦς.

‘ἐντήξῃ B: ἐντέξῃ RGC: ἐνστάξῃ Hirschig’ *Hall and Geldart*. But ἐντέξῃ seems an illegitimate form, ἐντήξῃ very questionable as to use, and ἐνστάξῃ scarcely appropriate. Perhaps ἐμπήξῃ may be conjectured. Pind. *Pyth.* 2. 91 ἐνέπαξαν ἔλκος ὀδυναρὸν ἐὰν πρόσθε καρδίᾳ and Isocr. 1. 46 αἱ λυπαὶ ταῖς ἡδοναῖς παραπεπήγασιν are enough to vindicate the metaphorical use.

634 I shall be (says the chorus) another Aristogiton:

αὐτὸς γάρ μοι γίγνεται
 τῆς θεοῖς ἐχθρᾶς πατάξαι τῆσδε γραὸς τὴν γνάθον.

αὐτό for αὐτός seems unmeaning, and ταῦτό is not much improvement on it. I would suggest πάντα... γίγνεται in

the sense of 'is everything needed,' 'carries the day,' etc. *πάντα* and *αὐτά*, *πάντων* and *αὐτῶν*, etc. are sometimes confused. See above p. 38. In line 486 of this play, *καὶ μὴν αὐτῶν τοῦτ' ἐπιθυμῶ νῆ τὸν Δία πρῶτα πνθίσθαι, αὐτῶν*, which has nothing to refer to, has been very plausibly altered to *πάντων*.

896 ὀλίγον μέλει σοι τῆς κρόκης φορουμένης
ὑπὸ τῶν ἀλεκτρύνων ;

The scholiast's explanation of *φορουμένης* by *διαφορουμένης*, *διασπωμένης* seems questionable. If *φορ.* is right, it must mean *carried off*. Perhaps *φθερουμένης*, since *φέρω*, *φθείρω* (*διαφέρω*, *διαφθείρω*) are easily interchanged. Thuc. 7. 48. 5 *φθερεῖσθαι αὐτῶν τὰ πράγματα*. But except in the imprecation *φθείρου* Aristophanes uses *φθείρω* only once, and that in lyrics (*Av.* 1068).

1150 οἱ Λάκωνες . . .

πολλοὺς μὲν ἄνδρας Θετταλῶν ἀπώλεσαν,
πολλοὺς δ' ἐταίρους Ἰππίου καὶ ξυμμάχους,
ξυνεκμαχοῦντες τῇ τόθ' ἡμέρᾳ μόνοι.

ξυνεκμαχεῖν is not found elsewhere, nor does it seem a probable form. Even if it were open to no other objection, it is not likely that Aristophanes would have used it immediately after *ξυμμάχους* in the preceding line. I take it that under the influence of *ξυμμάχους* it has been erroneously written for another word, probably *ξυνεκπονοῦντες*. This source of error has often been pointed out. Of course some other word, *e.g.* *ξυνεκδραμόντες*, is possible.

THESMOPHORIAZUSAE

103 *πραπίδι* for *πατρίδι*? *πραπίς* seems admissible in an Agathonian lyric, since we find it in Euripides.

148 *ἐγὼ δὲ τὴν ἐσθῆθ' ἅμα γνώμη φορῶ.*

Can *γνώμη* dispense with an article, or should we read *ἅμα τῇ γνώμῃ*? *THI* is very like *ΓΝ*.

217 *ἢ μὴ 'πιδιδόναι 'μαυτὸν ὥφελόν ποτε.*

ἢ should, I think, be *ἦ*. Cf. *Eccl.* 145 *ἦ μοι μὴ γενειᾶν κρέιττον ἦν.*

679 *αὐτῶν ὅταν ληφθῇ τις κ.τ.λ.*

Perhaps *τούτων* for *αὐτῶν*, which ought not to begin a line, especially after a marked pause.

794 *ἔνδοθεν ἡῦρετε φροῦδον τὸ κακὸν καὶ μὴ κατελαμβάνετ' ἔνδον.*

ἔνδοθεν and *ἔνδον* together seem weak and unlikely. We might read *οἴκοθεν*.

795 *κἂν καταδαρθῶμεν ἐν ἀλλοτρίων παίζουσαι καὶ κοπιῶσαι.*

It is doubtful whether *ἐν ἡμετέρου* in Herodotus and *ἐς ἡμετέρου* in *Hymn. Herm.* 370 (perhaps *Od.* 2. 55) are enough to guarantee this in Attic Greek. Has *ἐν ἀλλοτρίῳ* ever been suggested? I have also sometimes thought of *ἐν ἀλλήλων*.

802 *πρὸς ἕκαστον.* ? *καθ' ἕκαστον*, as in *Birds* 564.

870 *μὴ ψεύσον, ὦ Ζεῦ, τῆς ἐπιούσης ἐλπίδος.*

As *ἐπιούσης* has been questioned, it may be worth while

to point out that ἡ μέλλονσα ἐλπίς occurs once or twice in Demosthenes (18. 89 : [26. 21]) and elsewhere.

1061 Should καὐτή be καὐτῶ? There does not seem much point in the former.

1181 φέρε θοῖμάτιον ἄνωθεν, ὦ τέκνον, τοδί.

ἄνωθεν being unmeaning and a verb required, we naturally think of ἀναθῶμεν, but it would have to bear some meaning that the dictionaries do not exactly specify.

1189 λαβὲ θοῖμάτιον gives the reverse.

FROGS

301 ἴθ' ἥπερ ἔρχει· δεῦρο δεῦρ', ὦ δέσποτα.

It seems to have escaped notice that ἴθ' ἥπερ ἔρχει is not addressed to Dionysus (nor spoken by him to Xanthias, as Van Leeuwen gives it) but to the imaginary goblin Empusa, with whom the slave is terrifying his master. This appears clearly from the parallel passage *Lysistr.* 833

ὦ πότνια Κύπρον καὶ Κυθήρων καὶ Πάφου
μεδέουσ', ἴθ' ὀρθὴν ἥνπερ ἔρχει τὴν ὁδόν.

369 τούτοις αὐδῶ καὶθις ἀπανδῶ καὶθις τὸ τρίτον μάλ'
ἀπανδῶ
ἐξίστασθαι μύσταισι χοροῖς.

τούτοις αὐδῶ V and the text of Aulus Gellius: τούτοις ἀπανδῶ R and most MSS. Two things are clear: (1) αὐδῶ and ἀπανδῶ cannot be combined in one and the same sense: (2) ἀπανδῶ *forbid* is quite out of place. It is ludicrous to suppose that ἀπανδῶ ἐξίστασθαι is a confused expression for ἀπανδῶ (μὴ) ἐμποδὼν εἶναι. I cannot see any plausibility in *πρωνδῶ* (*ter*) read by Blaydes and after him by Van Leeuwen. The true reading really stares one in the face:

τούτοις αὐδῶ καὶθις ἐπανδῶ καὶθις τὸ τρίτον μάλ' ἐπανδῶ.

ἐπανδῶ *tell again* does not happen to occur elsewhere, but that is quite immaterial. ἀντανδῶ seems to occur only in *Soph. El.* 1478: *κατανδῶ* only in *Ant.* 86: *συνανδῶ* only in *Ag.* 943 and once in Theophrastus. ἐπί and ἀπό are quite easily confused in compounds: thus in *Thuc.* 5. 50. 1 ἀπορόσαι must be corrected to ἐπορόσαι (Stahl).

- 456 ὅσοι μεμνήμεθ' εὖ-
σεβῇ τε διήγομεν
τρόπον κ.τ.λ.

Perhaps ὅσοι 'μεμνήμεθ', had been initiated and then went on living (διήγομεν).

- 467 ὃς τὸν κύν' ἡμῶν ἐξελάσας τὸν Κέρβερον
ἀπῆξας ἄχων ἀποδρὰς ὥχων λαβών.

He did not *drive* Cerberus out; he *dragged* him out. Should we change ἐξελάσας to ἐλκύσας?

- 504 ἡ γὰρ θεός σ' ὥς ἐπύθεθ' ἤκοντ', εὐθέως
ἔπεττεν ἄρτους, κ.τ.λ.

The goddess and her servants cannot have known already, for Heracles (Dionysus) has only just arrived and the servants only just become aware of it (503 ὦ φίλταθ' ἦκεις Ἡράκλεις;). Read then ἦξοντα, *when she heard you were coming*, which is in every way better.

- 553 καὶ κρέα γε πρὸς τούτοισιν ἀνάβραστ' εἴκοσιν
ἡμιωβολιαῖα.

So apparently the best MSS. with others; some however ἀν' ἡμιωβολιαῖα, and in this form Pollux quotes it 9. 64, if Bekker's text may be trusted. Both seem impossible. 'At half an obol apiece' is either ἡμιωβολιαῖα or ἀν' ἡμιωβόλιον. Van Leeuwen πάνθ' for ἀν'. Did Aristophanes write εἴκοσιν ἐν ἡμιωβολιαῖα with a comic exactitude as to the number? cf. 49

καὶ κατεδύσαμέν γε ναῦς
τῶν πολεμίων ἢ δώδεκ' ἢ τρεῖς καὶ δέκα.

and 1129 τούτων ἔχειν ψέγεις τι; ΕΥ. πλεῖν ἢ δώδεκα.

Cf. Merry on *Od.* 9. 241 οὐκ ἂν τόν γε δύω καὶ εἴκοσ ἄμαξαι . . . ἀπ' οὐδὲος ὀχλίσσειαν. We may also think of ἄμ' or ἦν.

- 647 ΑΙΑ. καὶ δὴ 'πάταξα. ΔΙΟ. κατὰ πῶς οὐκ ἔπταρον;

Perhaps οὐδ' ἔπταρον.

689 κεῖ τις ἤμαρτε σφαλείς τι Φρυνίχου παλαίσμασιν,
 ἐγγενέσθαι φημὶ χρῆναι τοῖς ὀλισθοῦσιν τότε
 αἰτίαν ἐκθεῖσι λῦσαι τὰς πρότερον ἀμαρτίας.

αἰτίαν ἐκθεῖσι is unexplained. 'Setting forth a reason why' gives no good sense. That would be justifying or at least explaining their offence, whereas λῦσαι τὰς πρότερον ἀμαρτίας (note πρότερον) clearly contrasts subsequent conduct with earlier. They are somehow to redeem, not to extenuate, their error. We want something roughly like the words of Thuc. 2. 42. 4 καὶ γὰρ τοῖς τὰλλα χείροσι δίκαιον τὴν ἐς τοὺς πολέμους ὑπὲρ τῆς πατρίδος ἀνδραγαθίαν προτίθεσθαι, or *ib.* 3. 56. 6 δίκαιον ἡμῶν τῆς νῦν ἀμαρτίας, εἰ ἄρα ἡμάρτηται τι, ἀντιθεῖναι τὴν τότε προθυμίαν. This being so, Herwerden's αἰτίαν ἐκδῶσι, adopted by Van Leeuwen, is no improvement. Proceeding on the occasional confusion of αἴτιος and ἄξιος (corrections of this kind, ἀξ for αἰτ or αἰτ for ἀξ, most of them quite certain, have been made in *Ach.* 633: *Andoc.* 2. 12: *Lys.* 30. 35: *Menand.* 427: *D. Hal. A.R.* 19. 16: *Clem. Strom.* 2. 14. 435 P: *Dio Chrys.* 31 (14). 12, and 34. (17). 23: cf. *Xen. and Others*, pp. 254 and 314) I think it possible, though I would not say more, that ἄξι' ἀντεκθεῖσι may be what Aristophanes wrote. Cf. the ἀντιθεῖναι in Thuc. 3. 56. 6. ἀντεκθεῖσι would mean of course, not that they had performed worthy deeds, but that they had produced or set them forth as arguments in their favour. ἐκτιθέναι in this sense is familiar in Aristotle, and we have the testimony of all the MSS. to it here. Cf. *Plut. Titus* 21 τὴν Ἀφρικανοῦ Σκηπίωνος ἐκτιθέντες πράγματα καὶ μεγαλοψυχίαν and *Ages. et Pompr. Compr.* ἐκκεμένων τῶν βίων. The ἐκθεσις πρόσθεν τῶν ἐπινύμων is also to some extent in point. That Aristotle happens to have the phrase αἰτίας ἐκτίθεσθαι is not very important, if the phrase is shown to be unsuitable in this place. The poet is arguing that the offenders should be allowed a chance of retrieving their former fault, not of showing how they came to fall into it. But I confess we should have expected a word expressing *performance* rather than a somewhat scholastic term for *statement*. It is of course natural to suggest the simple ἀντιθεῖσι, but then how would the *εκ* get in?

788

ἔκυσε μὲν Αἰσχύλον,
 ὅτε δὴ κατῆλθε, κἀνέβαλε τὴν δεξιάν,
 κἀκεῖνος ὑπεχώρησεν αὐτῷ τοῦ θρόνου.

It is quite impossible that ἐκεῖνος should refer, as some scholars suppose, to Sophocles. First, the pronoun must mark a change of subject: the subject of ἐνέβαλε could not be continued with an emphatic ἐκεῖνος, not even to distinguish him from Euripides. (That would require ἐκεῖνος μὲν followed by (say) Εὐριπίδης δέ.) Secondly, ὑποχωρεῖν expresses retirement from ground previously held, not a refusal to put forward a claim. Sophocles could not ὑποχωρεῖν from what he did not own or occupy. The only possible explanation then seems to be that we must press the sense of ὑπό in ὑπεχώρησε and make it mean that Aeschylus partly withdrew, made room for Sophocles beside him. So the scholiast tells us to take it, but it must be admitted that ὑποχωρῶ does not seem limited elsewhere to a partial withdrawal.

814 foll. In the four stanzas here beginning, and too long to quote, I cannot doubt that Dobree was right in thinking that 822-825 should follow on 817. φρίξας δ' αὐτοκόμον κ.τ.λ. is strictly continuous with ὄμματα στροβίσεται. It is most awkward for 818-821 to come between the two passages in which Aeschylus is described, and it much obscures the subject of φρίξας κ.τ.λ. But I think Dobree was wrong for once in putting 818-821 after 825. They should stand at the very end after 829. First come lines (814-817, 822-825) which depict Aeschylus bearing himself in the fray like a Titan or a mighty beast of the forest: then a stanza (826-829) setting forth the deft and subtle art of Euripides; finally one (818-821) which gives the conflict and the contrast of the two.

In a note on the song in *As You Like It* iv. 3 Aldis Wright says 'in the folios the last stanza is printed as the second,' printing himself from a MS. in the Advocates' Library.

In 826 read ἐνθεν δέ on the other side, not ἐνθεν δή.

835 ὦ δαιμόνι' ἀνδρῶν, μὴ μεγάλη λίαν λέγε.

λέγειν μεγάλη should mean *use boastful, arrogant language*.

But the words to which it is applied here are nothing of the kind. Euripides has said of Aeschylus

ἀποσεμνυνεῖται πρῶτον, ὅπερ ἐκάστοτε
ἐν ταῖς τραγῳδαῖσιν ἑτερατεύετο,

and to these words *μεγάλα λέγειν* seems quite inapposite. A few lines previously however Euripides has said something which might well call forth the rebuke :

κρείττων γὰρ εἶναί φημι τούτου τὴν τέχνην.

Should 835 follow on this ?

905 ἄλλ' ὡς τάχιστα χρὴ λέγειν· οὕτω δ' ὅπως ἐρείτον
ἀστεῖα καὶ μήτ' εἰκόνας μήθ' οἱ ἂν ἄλλος εἴποι.

No edition that I have looked at explains *εἰκόνας* properly. (See however a note of Frere's on *Birds* 970.) Thus Kock *Der Chorführer verlangt dass sie unverblümt die Wahrheit sagen* : Blaydes *imagines, similitudines. Quibus indulgebant Aeschylus multo frequentius quam Euripides* : Merry *ἀστεῖα implies 'smartness' and 'neatness'; either of which would be lost by the use of metaphor (εἰκόνες) or commonplace. But any one who remembers what Aristotle says with truth about metaphors (Poetics 22. 1459 a 7), that a good use of them is a mark of fine natural parts (εὐφνία) and not a thing to be just taken from somebody else (παρ' ἄλλου λαβεῖν) must be surprised to find metaphors put side by side with things οἱ ἂν ἄλλος εἴποι. Moreover the scene that follows is full of metaphorical expressions, e.g. 941 foll. The truth is εἰκόνες here are not metaphors, but comparisons. The reference is to the rude humour of comparing a man to so and so, usually something ridiculous. This seems to have been a rather favourite, if unmannerly, pleasantry at Athens. See for instance Wasps 1308*

εἶτ' αὐτὸν ὡς εἶδ' ἤκασεν Λυσίστρατος,
'ἔοικας, ὦ πρεσβῦτα, νεοπλούτῳ τρυγί (Φρυγί Kock)
κλητῆρί τ' εἰς ἀχυρμὸν ἀποδεδρακότι.'
ὁ δ' ἀνακραγὼν ἀντήκασ' αὐτὸν πάρνοπι
τὰ θρῖα τοῦ τρίβωνος ἀποβεβληκότι
Σθενέλω τε τὰ σκευάρια διακεκαρμένῳ,

with 1413 also: *Av.* 804-7: Xen. *Symp.* 6. 8 σὺ μέντοι δεινὸς εἶ . . . εἰκάζειν . . . ἀλλ' ὅμως . . . σὺ αὐτὸν μὴ εἰκαζε: Plat. *Meno* 80 A the famous comparison of Socrates to a torpedo-fish, followed by ΣΩ. γιγνώσκω οὐπὲρ ἑνεκά με ἡκασας. MEN. τίνος δὴ οἶε; ΣΩ. ἵνα σε ἀντεικάζω. ἐγὼ δὲ τοῦτο οἶδα περὶ πάντων τῶν καλῶν ὅτι χαίρουσιν εἰκαζόμενοι: and Plat. *Symp.* 215 A the still more famous comparison of him to a silenus-image: Aristotle *De Gen. An.* 4. 3. 769 b 18 διὸ πολλάκις οἱ σκώπτοιντες εἰκάζουσι τῶν μὴ καλῶν ἐπίους τοὺς μὲν αἰγὶ φυσῶντι πῦρ, τοὺς δ' οὐκ κυρίττοντι: Tryphon on εἰκασμός in Walz's *Rhet. Graeci* 8. 751: Hor. *S.* 1. 5. 56 foll.. What is meant in the *Frogs* therefore is that great men like Aeschylus and Euripides are not to indulge in these easy and often vulgar jokes at one another's expense. They are to contend in a way more worthy of their genius.

949 ἀλλ' ἔλεγεν ἡ γυνή τέ μοι χῶ δοῦλος οὐδὲν ἦττον
χῶ δεσπότης χῆ παρθένος χῆ γράυς ἄν.

I can never read these lines without wondering whether χῶ δεσπότης should not be τοῦ δεσπότης, or possibly ἡ δεσπότης. 'The master' has no business to come in third and on a level with the rest without even an ἴσως or an ἐξ ἴσης to carry it off. Also οὐδὲν ἦττον might stand if there were no χῶ δεσπότης there, but with those words surely it is very odd.

964 γνώσει δὲ τοὺς τούτου τε κἀμὸν ἐκατέρου μαθηταίς.

Perhaps these words should be datives, τοῖς . . . μαθηταῖς. Cf. *Eccles.* 780 γνώσει δ' ἀπὸ τῶν χειρῶν γε τῶν ἀγαλμάτων and *Prom.* V. 51 ἔγνωκα τοῖσδε.

1028 ἐχάρην γοῶν ἡνίκ' ἤκουσα περὶ Δαρείον τεθνεώτος,
ὁ χορὸς δ' εὐθὺς τὸ χεῖρ' ὥδι συγκρούσας εἶπεν ἱανοῦ.

Many considerable and improbable changes of this imperfect line have been proposed. But two slight alterations will put it right. In the first place we must adopt παρὰ (Weleker) for περὶ. The mistake is easy and has occurred in several places. In the *Persae* nothing is heard about Darius, but the dead Darius appears to Atossa and the

chorus, and they do hear *from* him about the further misfortunes of the Persian forces. Certainly we find no *ἰανοῖ* of the chorus at that point, but there is an ode of lamentation, and a little further on, when Xerxes returns in person, there is an abundant use of *ὄτοτοῖ, αἰαῖ, οἰοῖ, οἰοιοῖ* (954, 966), *ἰὴ ἰή, ἰὼ ἰώ*, to which *ἰανοῖ* comes sufficiently near. The MSS. of Aristophanes may have preserved the word better, or it may be the comic poet's own semi-burlesque variation. There is no great difficulty in his attributing it to the wrong scene, even if we felt sure that the chorus did not really utter it earlier, when the ghost of Darius spoke. The scholiast, supported by the *Argument*, assures us that the statement in 1026 as to the *Persae* being later than the *Septem* is the reverse of the truth, and that would be a worse mistake than the other.

But, supposing this less serious difficulty to be got over, what are we to do with *ἡνίκ' ἤκουσα*, words which will not even scan? Surely we are to read something like *ἡνίκα γ' ἤκουσαν*, the subject of the verb being the chorus and Atossa with her attendants. (On the Greek stage great persons constantly have attendants, and even humble ones have slaves, although their presence may come out only accidentally or not at all.) What delighted Dionysus was not the news, not what Darius said, but the state of grief and alarm to which the Persians were reduced by it.

ἡνίκα τ' ἤκουσαν and *ὁ χορός τ' εὐθύς* would also be possible, if *γε* after *γοῦν* is thought objectionable.

1054

τοῖς μὲν γὰρ παιδαρίοισιν
ἔστι διδάσκαλος ὅστις φράζει, τοῖς ἡβώσιν δὲ ποιηταί.

The construction and meaning are usually more or less misunderstood. 'Boys have a teacher who tells them things, grown men the poets.' *ὅστις* and not *ὅς* is used because of the *ἔστι*. *ἔστιν ὅστις*, not *ἔστιν ὅς*, is regular, and occasionally we find the same phrase with a substantive added, e.g. in the pseudo-Platonic *περὶ ἀρετῆς* 378 D *εἰσὶν ἡμῶν δοκιμασταὶ οἵτινες ὁρῶντες κρίνουσι*. Cf. p. 71 below. With *ποιηταί* understand not *εἰσὶ διδάσκαλοι*, but either *εἰσὶ—οἵτινες φράζουσιν* or *φράζουσιν* alone.

- 1180 ἴθι δὴ λέγ'· οὐ γὰρ μούστιν ἀλλ' ἀκουστέα
τῶν σῶν προλόγων τῆς ὀρθότητος τῶν ἐπῶν.

It had occurred to me that ἀλλ' ἀκουστέα might conceal ἀλλὰ γευστέα. I should however hardly have mentioned this (cf. Plat. *Symp.* 198 B τοῦ κάλλους τῶν ὀνομάτων καὶ ῥημάτων . . . ἀκούων;) if I had not subsequently noticed the mysterious scholium γινῶναι πρὸ τοῦ ἀκοῦσαι. γινῶναι points to some other reading, unless the scholiast really wrote ἀκοῦσαι πρὸ τοῦ γινῶναι.

- 1202 ποιεῖς γὰρ οὕτως ὥστ' ἐναρμόττειν ἅπαν,
καὶ κωδάριον καὶ ληκύθιον καὶ θυλάκιον,
ἐν τοῖς ἱαμβείοισι.

That *θύλακον* (Fritzsche) should be read for *θυλάκιον* to get rid of a final tribrach seems to me proved—if proof were necessary—by the frequent use of *λήκυθος* side by side with *ληκύθιον* in the passage following. This occurs repeatedly where the defender of *θυλάκιον* would have to contend that *ληκύθιον* was admissible: 1214, 1224, 1227, 1231, 1234, not to mention 1216 where R has the derivative form. These cases prove that the poet was ready to use *λήκυθος* rather than put *ληκύθιον* at the end of a verse.

I have sometimes wondered whether *ληκύθιον*, on which everything afterwards turns, is rightly placed as the middle word in 1203 and whether it should not stand first or (as *λήκυθον*) third.

- 1415 τὸν ἕτερον λαβὼν ἄπει,
ὁπότερον ἂν κρίνης, ἵν' ἔλθῃς μὴ μάτην.

In 1163 Hirschig pointed out that ἐλθεῖν is a mistake for ἦκεν. The point of the whole passage there is the distinction of the synonyms ἦκεν and κατιέναι, and this is lost if ἐλθεῖν is stupidly substituted for ἦκεν (ἐλθεῖν μὲν εἰς γῆν ἔσθ' ὅτῳ μετῇ πάτρας). Here in 1416 is it not clear that the same error has occurred? The sense should be 'that you may not have come here for nothing,' and this is ἵν' ἦκῃς μὴ μάτην. The meanings of ἵν' ἔλθῃς are (1) 'that you may come,' (2) 'that you may go.' The first would be unmeaning. As to the second, the sense of 'go' is comparatively uncommon, and

indeed hardly possible where any ambiguity would ensue. Also *μάτηρ* can only apply to the coming, not to the going : 'that you may not go away for nothing' would be nonsense.

It may be pointed out on the one hand that MSS. sometimes vary between the corresponding parts of *ἦκω* and *ἦλθον*, e.g. Thuc. 1. 18. 2 *ἦλθε* and *ἦκε* : 8. 65. 1 *ἦλθον* and *ἦκον* : Xen. *Hell.* 1. 3. 11 the codices *ἦλθεν*, the papyrus fragment *ἦκει* : and on the other that in the scholia we find parts of *ἦκω* glossed by the corresponding parts of *ἦλθον*, which fact suggests how the latter may here and elsewhere have driven out the former. See for instance the scholia to the *Plutus* 357, 828, 841, 1179, 1190, 1201 and to the *Prometheus* 284, 299. They take such straightforward forms as *ἦκεις* : *ἦλθες* (*Plut.* 357). Of course in Attic the two words are in most cases not really equivalent, but this the scholiasts did not know.

[I think now that the vulgate may probably be right. It closely resembles *Od.* 3. 315 *μή τοι κατὰ πάντα φάγωσι κτήματα δασσάμενοι, σὺ δὲ τῆνσίην ὁδὸν ἔλθῃς*, where *ἔλθῃς* certainly means *have come*. For aorists so used see *Il.* 1. 555 *μή σε παρείπη* and 10. 538 *μή τι πάθωσι*, and optative *Od.* 21. 395. Plat. *Theaet.* 189 D *ταῦτ' οὖν ἴνα μή μάτην θαρρήσης ἀφίημι* seems an Attic parallel.]

ECCLESIAZUSAE

IN the opening speech of Praxagora γάρ in line 3 is not easy to understand, and in line 6 ὄρμα κ.τ.λ. occupies an impossible place in the middle of descriptive lines. The imperative cannot have been meant to stand between the statement ἔχεις and the statement δηλοῦμεν, nor δηλώσομεν to introduce two lines only. 6 would come well after 1 or 2. But any change is open to the objection that it leaves three consecutive sentences (3, 4, 7) with a γάρ.

44-5 ἡμῶν is very awkwardly placed. Should it change places with οἴνου? (Meineke ἦ μὴν for ἡμῶν). Cf. on 286 below.

171

τοῖς θεοῖς μὲν εὐχομαι
τυχεῖν κατορθώσασα τὰ βεβουλευμένα.

This must be the beginning of Praxagora's speech in character as a man. The sense and the antithesis of μέν . . . δέ show this. But then the feminine κατορθώσασα is wrong. The error is, I think, one that occurs elsewhere, a confusion of nominative singular feminine with dative plural masculine, there being only the difference of a vowel. Read κατορθώσασι. (So for instance Bryan corrected Plut. *Marcell.* 7 (end) τούτοις μὲν ἦν εἰρήνη μετρίων τυχοῦσα to τυχοῦσι.) The action is much better ascribed to the gods than to the speaker; indeed it could hardly be claimed by the latter without some arrogance. On the other hand τυχεῖν, as applied to the gods, seems to me very questionable, and I should be glad to find a parallel or an alternative.

179 ἐπέτρεψας ἐτέρῳ· πλείον' ἔτι δράσει κακά.

As these words are addressed to the people (ὕμῃν 174, δεδοίκατε, ἀντιβολεῖθ' 181-2), we should probably read ἐπετρέψαθ'.

253 Praxagora will say of Cephalus first παραφρονεῖν, then μελαγχολᾶν, then

τὰ τρύβλια
κακῶς κεραμεύειν, τὴν δὲ πόλιν εὖ καὶ καλῶς.

But this last would be complimentary and out of keeping with the other statements, so that it can hardly be right. Our doubts are strengthened by the fact that εὖ καὶ does not appear at all in the Ravenna MS. I suggest τὰ τρύβλια καλῶς κεραμεύειν, τὴν δὲ πόλιν κακὸν κακῶς, in which the reason for the loss of κακόν is obvious. κακὸς κακῶς, καλὸς καλῶς are familiar Aristophanic phrases.

280 Perhaps we should read οὕτως or εἰθὺς for αὐτῶν, which is very obscure.

282 ὥς εἶωθ' ἐκεῖ

τοῖς μὴ παροῦσιν ὀρθρίοις εἰς τὴν πύκνα
ὑπαποτρέχειν ἔχουσι μὴδὲ πάτταλον.

This use of εἶωθε, 'it is a usual thing,' seems unknown. In Plut. *Eumen.* 15 μηδεὶς ἐμποδὼν ὄντος, ὥσπερ εἶωθεν ἀντικαθημένων πολεμίων we understand ὥσπερ εἶωθεν ἐμποδὼν εἶναί τι. Also ἐκεῖ is entirely superfluous, the Pnyx being mentioned by name in the next line. Did Aristophanes write ὥς εἶωθὸς ὄν? Cf. Eur. *Hec.* 358 οὐκ εἶωθὸς ὄν.

286-7 ἡμᾶς is much too emphatic as it comes. Read perhaps ἡμᾶς ἀεὶ μεμνημένας . . . λέγειν. Cf. 44 above.

469

σὺν δέ γε νῇ Δία
δρᾶ ταῦθ', ἵν' ἀριστᾶς τε καὶ κινῆς ᾄμα.

I do not think the context supplies any meaning for δρᾶ ταῦθ', and—what is more—νῇ Δία cannot be used with an imperative. δρᾶς ταῦτα may be suggested, ταῦτα being τὰ τῆς πόλεως, attending assemblies, etc. The point is his contingent reluctance to do something which it is at present his very object to enable himself to do. Cf.

perhaps for the corruption *Eq.* 1019 (δρᾶ for δρᾶς) and for the sentiment *Soph. fragm.* 669.

581 ἀλλ' οὐ μέλλειν, ἀλλ' ᾗπτεσθαι καὶ δὴ χρῆν ταῖς διανοαῖς,
ὥς τὸ ταχύνειν χαρίτων μετέχει πλείστον παρὰ τοῖσι
θεαταῖς.

In 581 ἀλλὰ πέτεσθαι and τῆς διανοίας have been suggested, Bentley who made the former suggestion afterwards acquiescing in the latter (Blaydes). Perhaps ἀλλ' ἐπιθέσθαι may deserve consideration. Cf. such passages as *Plato Gorg.* 527 D ἐπιθησόμεθα τοῖς πολιτικοῖς.

622 Fighting περὶ τοῦ μὴ ξυγκαταδαρθεῖν is surely not a possible expression: the negative has no business there. Is μή a mistake for δῆ?

628-9 Instead of inserting some words like καὶ τοῖς μεγάλοις in 628 to make up for the necessary removal of οἱ φανλότεροι, I suggest that 628 should end with ταῖσι γυναιξίν, and that in 629 between πρὶν <ἄν> and τοῖς αἰσχροῖς three or four syllables have been lost. Such a halting line as ταῖσι γυναιξί, πρὶν ἂν τοῖς αἰσχροῖς καὶ τοῖς μικροῖς χαρίσωνται, though it has Elmsley's authority, is not one we can ascribe to Aristophanes.

838 τε for γε?

1070 τοῦτο and τούτου cannot be right together. Read perhaps τοῦτ' αὖ, πολὺ τοῦτο τὸ κακὸν ἐξωλέστερον, the second τοῦτο emphasising the first.

1091 Possibly ἀμφοτέραις for ἀμφοτέρας, but I think it is hardly necessary, though a difficulty has been felt.

PLUTUS

- 119 ὁ Ζεὺς μὲν οὖν εἰδὼς τὰ τούτων μῶρ' ἔμ' εἰ
 πύθοιτ' ἂν ἐπιτρίψειε.

There is slight MS. authority for οἶδ' ὥς instead of εἰδὼς and for ἔπη or ἔπη εἰ instead of ἔμ' εἰ. The latter of these is certainly to be rejected and the former to be received. With οἶδ' ὥς the sentence runs quite properly except for τὰ τούτων μῶρα, which is wrong in sense and doubtful in grammar. Read τά γ' οὕτω μῶρα, and everything comes out clear and correct, *i.e.* οἶδ' ὥς ἔμ' ἐπιτρίψειεν ἂν ὁ Ζεὺς, εἰ τά γ' οὕτω μῶρα πύθοιτο. The order of words is involved, but not more so than in *Clouds* 246, *Thesm.* 811, and one or two other places.

- 262 ὁ δεσπότης γάρ φησιν ὑμᾶς ἡδέως ἅπαντας
 ψυχροῦ βίου καὶ δυσκόλου ζήσειν ἀπαλλαγέντας.
 XOP. ἔστιν δὲ δὴ τί καὶ πόθεν τὸ πρᾶγμα τοῦθ' ὃ φησιν;
 265 KAP. ἔχων ἀφίκται δεῦρο πρεσβύτην τιν', ὃ πονηροί,
 ῥυπῶντα, κυφόν, ἄθλιον, ῥυσόν, μαδῶντα, νωδόν·
 οἶμαι δὲ νῆ τὸν οὐρανὸν καὶ ψωλὸν αὐτὸν εἶναι.
 XOP. ὃ χρυσὸν ἀγγελίας ἐπῶν, πῶς φῆς; πάλιν φράσσον
 μοι.
 δηλοῖς γὰρ αὐτὸν σωρὸν ἥκειν χρημάτων ἔχοντα.
 270 KAP. πρεσβυτικῶν μὲν οὖν κακῶν ἔγωγ' ἔχοντα σωρόν.
 XOP. μῶν ἀξιοῖς φενακίσας ἡμᾶς ἀπαλλαγῆναι
 ἀζήμιος κ.τ.λ.

Two things strike us as strange here. One is that the chorus, on hearing of the broken-down old man whom Chremylus is bringing with him, should break out rapturously with ὃ χρυσὸν κ.τ.λ. The second is that they

should then so abruptly change their tone in consequence of line 270, which adds nothing to 265-267. Are not 268-270 out of their proper place? ὦ χρυσὸν κ.τ.λ. should follow immediately on 263, in which the chorus are promised a complete change of life. (πάλιν φράσον μοι refers partly to the words just spoken in 261 οὔκουν πάλαι δῆπον λέγω; σὺ δ' αὐτὸς οὐκ ἀκούεις.) Carion corrects their joyful expression with πρεσβυτικῶν κ.τ.λ., and in answer to their request (264) for further elucidation explains πρεσβυτικῶν κακῶν by the lines 265-267 about the πρεσβύτης. Then in indignation they address him μὼν ἀξιόις κ.τ.λ.

523

τίς γὰρ πλουτῶν ἐθελήσει

κινδυνεύων περὶ τῆς ψυχῆς τῆς αὐτοῦ τοῦτο ποιῆσαι;

The Ravenna codex has κινδυνεύειν, which I would accept with the change of ποιῆσαι to ποιήσας. κινδυνεύω with a participle is more proper than κινδυνεύων appended to a verb. (In *Gorgias* 521 D, which is a little different, I would read κινδυνεύσων, but see *Laws* 649 E-650 A.) Cf. the certain correction of *Republic* 333 E λαθεῖν ἐμποιῆσαι to λαθεῖν . . ἐμποιήσας.

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ὥς δὴ . . . διαρραγείης.

ὥς with optative of wish is doubtful for Aristophanes. καὶ δὴ seems not unlikely, as ὥς and καί are sometimes confused. Cf. Index, s.v. καί.

THE GREEK COMIC FRAGMENTS

I should have fused the three sections of this paper into one, had not I. and II. been written considerably earlier than III. and on a different plan. Passages of a single author may therefore be found in two or even in all three sections.

I.

A FRAGMENT of *Epicharmus* (268 in Kaibel) is quoted by Clemens Alexandrinus *Strom.* 6. 2. 21 side by side with a saying which he ascribes to Chilon. Chilon said ἐγγύα, παρὰ δ' ἄτα: Epicharmus is reported to have written ἐγγύα ἄτας (or ἄτα) θυγάτηρ, ἐγγύα δὲ ζαμίας. Lorenz (*Epicharmos*, p. 264) says this gives good sense and need not be changed, but, as the three last words are evidently the end of a trochaic tetrameter, we shall rather agree with Ahrens (*De Graec. Ling. Dial.* 2. 461), who tries to throw the whole into metrical form—ἐγγύας ἄτα 'στὶ θυγάτηρ, ἐγγύα δὲ ζαμίας. It is hard however to see what meaning he attached to these words. The sense obviously requires an inversion of the relations thus stated: guarantorship, suretyship, giving bail for another man (ἐγγύα) is the child of infatuation (ἄτη) and loss is the child of suretyship, ('he that hateth suretyship is sure'). With this much improved sense the line appears in another conjectural modern form, the exact history of which I do not know: ἐγγύα θυγάτηρ μὲν ἄτας, ἐγγύας δὲ ζαμία. It is plain however that the words are still not quite right, for there is no proper correspondence in the μὲν and δέ. Any one who began with ἐγγύα θυγάτηρ μὲν ἄτας must have gone on with another predicate of ἐγγύα (μάτηρ δὲ ζαμίας, τίκει δὲ ζαμίας, or something of the sort). It follows that we may confidently restore . . ἐγγύα μὲν ἄτας, ἐγγύας δὲ ζαμία as the real form of the verse: the only question is as to what

preceded ἐγγύα. In the first foot the anapaest *θυγάτηρ* is probably inadmissible, as in Attic tetrameters; could *τέκνον* stand there as a trochee? Not in Aristophanes; but Epicharmus has such lengthenings: *e.g.* *λέχρος* (35. 8), *μᾶκρός* (57) and *τὰ πρὸ τοῦ* (253). *Τέκνον* may therefore be the missing word. But, of course, there are many other possibilities.

For the general form of the sentence compare fragment 148

A. ἐκ μὲν θυσίας θοίνα (?)

ἐκ δὲ θοίνας πόσις ἐγένετο. B. χαρίεν, ὥς γ' ἐμοὶ (δοκεῖ).

A. ἐκ δὲ πόσιος κῶμος, ἐκ κώμου δ' ἐγένεθ' ὑανία, κ.τ.λ.

Teleclides enumerates in well known lines the things of which the Athenians have made Pericles master (Meineke 2. 372: Kock 1. 220),

πόλεων τε φόρους αὐτάς τε πόλεις τὰς μὲν δεῖν, τὰς δ' ἀναλύνει,
λαῖνα' τείχη τὰ μὲν οἰκοδομεῖν, τὰ δὲ αὐτὰ πάλιν καταβάλλειν
κ.τ.λ.

Kock gives a long list of the changes proposed for *τὰ δὲ αὐτά*, none of which is satisfactory, and himself suggests *τὰ δὲ τᾶμπαλιν αἶ*. Perhaps *τὰ δὲ πάντα* would do, *πάντα* going, of course, closely with *καταβάλλειν*. For *αὐτά*—*πάντα*, cf. *Index*. The *μὲν* and *δέ* show that different fortifications are meant, but most of the changes ignore this. *Πάλιν* is *contrariwise*.

I have noticed two fragments of *Plato* where a slight change is needed to restore the poet's hand. We find in trochaic tetrameters (M. 2. 620: K. 1. 605)

εἴξασιν ἡμῖν οἱ νόμοι τούτοισι τοῖσι λεπτοῖς
ἀραχνίοις, ἂν τοῖσι τοίχοις ἢ φάλαγξ ὑφαίνειν.

But the second syllable of *ἀραχνίοις* is short, and Porson therefore wrote

ἡμῖν οἱ νόμοι
εἴκασι τούτοις τοῖσι λεπτοῖς ἀραχνίοις
ἂν τοῖσι τοίχοις ἢ φάλαγξ ὑφαίνεται,

(cf. Xen. *Mem.* 3. 11. 6), which Kock modifies into *εἴξασιν ἡμῖν οἱ νόμοι | τούτοισι τοῖς λεπτοῖσιν ἀραχνίουσιν αἶ | κ.τ.λ.*, while

Meineke in his larger edition and Cobet (*Obs. Crit. in Plat. Com. Rel.* p. 61) seem content with the original reading. Meineke in the smaller edition and other scholars have suggested ἀραχνιδίοις, and in the line of Cratinus 190, ἀραχνίων μεστὴν ἔχεις τὴν γαστέρα, they would read ἀραχνιδίων (M. and K. ἀρ' ἀραχνίων). This is ingenious and may be right, but I am inclined to think that after λεπτοῖς the article τοῖς was lost through similarity of letters. We thus get τούτοισι τοῖσι λεπτοῖς | <τοῖς> ἀραχνίοις ἂν τοῖσι τοίχοις ἢ φάλαγξ ὑφαίνει without any further change of reading or metre. Against Porson I may appeal to an emendation of Porson's own (*Adversaria* p. 41) in which he put right

ιδὼν γὰρ αὐτὸν πρέσβυν οὐκ ἠνέσχετο
μὴ οὐ τὸ λοιπὸν ἄνεσιν ἐν φθιτοῖς ἔχαιν

by writing ἠνέσχετο <τὸ> μὴ οὐ.

The other passage is a fragment of the *Hyperbolus* (M. 2. 669 : K. 1. 644)

ἀλλ' ὁπότε μὲν χρειῇ 'δητώμην' λέγειν,
ἔφασκε 'δητώμην,' ὁπότε δ' εἰπεῖν δέοι
'ὀλίγον,' 'ὀλίον' ἔλεγεν.

The rhythm of the last three words is so halting that we may surely put in an ἂν to help it, 'ὀλίγον,' 'ὀλίον' <ἂν> ἔλεγεν.

It is very doubtful whether *Aristophanes* would use βλέπω with an accusative of a thing seen or looked at. (*Peace* 208 above) is a poetical use, and if it occurs now and then in Menander we may remember that his Attic was said not to be of the very purest. In later Greek it becomes common. When therefore we find in a fragment of the *Nῆσοι* (M. 2. 1109 : K. 1. 493)

A. τί σὺ λέγεις ; εἰσὶν δὲ ποῦ ;
B. αἰδὼ κατ' αὐτὴν ἢ βλέπεις τὴν εἴσοδον,

we are warranted in conjecturing ἢ βλέπεις or ἢν βλέπεις.

A fragment of *Alexis* deals with the conditions of pleasure :

οὐκ ἴστε ταῖς πλείσταισι τῶν τεχνῶν ὅτι
 οὐκ ἀρχιτέκτων κύριος τῆς ἡδονῆς
 μόνος καθέστηκε, ἀλλὰ καὶ τῶν χρωμένων
 συμβάλλεται τις, ἂν καλῶς χρῶνται, μερίς

(M. 3, 451 : K. 2, 351).

Read οὐχ ἀρχιτέκτων with Bothe, but this is not all. Συμβάλλεται is not active in meaning, but passive with μερίς for its subject. He does not mean that some of the people contribute to their own pleasure : it is some of the pleasure, which is contributed by them. But then τῶν χρωμένων is left without construction, until we turn καί to κακ. It would also be possible to read μέρος, making συμβάλλεται middle.

A slight and obvious error in a line of *Philemon* occurs in M. 4, 11 : K. 2, 486

ἐμοῦ γάρ ἐστι κύριος μὲν εἰς ἀνῆρ,
 τούτων δὲ καὶ σοῦ μυρίων τ' ἄλλων νόμος,

where γάρ and μὲν should change places. Of course ἐμοῦ μὲν is contrasted with τούτων δέ, and μὲν is absurd where it stands. Cf. on Cratinus *Junior*, p. 66. In a verse from *Philemon*'s Παῖδες will be found μετέχειν ἀνάγκη τῶν κακῶν γὰρ γίγνεται, which shows that we need not be afraid of putting γάρ late.

Less easy to put right is the fifth line of the following (M. 1, 22 : K. 2, 496), which must be quoted at some length for the point to appear :

οἱ φιλόσοφοι ζητοῦσιν, ὥς ἀκήκοα,
 περὶ τοῦτό τ' αὐτοῖς πολλὸν ἀναλοῦται χρόνος,
 τί ἐστιν ἀγαθόν, κοῦδὲ εἰς εὖρηκέ πω
 τί ἐστιν. ἀρετὴν καὶ φρόνησίν φασι καὶ
 5 λέγουσι πάντα μᾶλλον ἢ τί τὰγαθόν.
 ἐν ἀγρῷ διατρίβων τήν τε γῆν σκάπτων ἐγὼ
 νῦν ἡῦρον· εἰρήνην 'στίν· ὦ Ζεῦ φίλτατε,
 τῆς ἐπαφροδίτου καὶ φιλανθρώπου θεοῦ.

The philosophers were always expounding τί τὰγαθόν, and therefore these words (line 5) cannot be right. What the speaker means is not that they do not profess to tell you

τί τὰγαθόν, but that they have not really got hold of it. Their ἀγαθόν is not the true ἀγαθόν. In other words

λέγουσι πάντα μᾶλλον ἢ αὐτὸ τὰγαθόν.

Cf. Ar. *Eccles.* 643 for the scansion. In line 3 we should probably read τί τὰγαθόν ἐστι; with Brunck, or (more rhythmically) τὰγαθὸν ὃ τι ἐστί.

Why has no one corrected the same poet's

τέθνηκεν υἱὸς ἢ μήτηρ τινὶ
ἢ νῆ Δί' ἄλλων τῶν ἀναγκαίων γέ τις

(M. 4. 34 : K. 2. 505)? *Ἄλλων τῶν ἀναγκαίων τις is not grammar: read ἄλλος.

Turning to *Menander*, it is not hard to see that in the verse (M. 4. 141 : K. 3. 71)

οὐκ ἔστιν οὐδέν, πάτερ, ἐν ἀνθρώπων φύσει
μείζον λογισμοῦ τῷ διαθέσθαι πράγματα

we should read λογισμῷ τοῦ διαθέσθαι, i.e. τοῦ λογισμῷ διαθέσθαι. For the order of words, cf. Nicolaus l. 42 (M. 4. 580 ; K. 3. 384) ὅσαπερ ἔχειν τὰλλότρια τὸν δειπνοῦντα δεῖ, i.e. τὸν τὰλλότρια δειπνοῦντα. The speaker goes on to show that you can do anything and become anything τῷ λογίσασθαι. What possible construction is there for τῷ διαθέσθαι?

The beginning of another fragment (M. 4. 231 : K. 3. 158),

εἴτ' οὐ δικαίως προσπεπατταλευμένον
γράφουσι τὸν Προμηθέα πρὸς ταῖς πέτραις,

our ears tell us must be altered to

πρὸς ταῖς πέτραις γράφουσι τὸν Προμηθέα.

And in a third (M. 4. 234 : K. 3. 161)

ὃ πάντα βουλευθεὶς ἂν ἄνθρωπος πονεῖν
πάντ' ἂν γένοιτο· πλούσιος τρόπον τινά,
πάλιν φιλόσοφός τινι μαθήσει χρώμενος·
τὸ σῶμ' ὑγιαίνει τινὰ δίαιταν προσφέρων,

the general connection shows that we must read ὑγιανεῖ. The future is constantly parallel to the optative with ἂν.

In *Diphilus* a cook is addressing an auxiliary (M. 4. 394 : K. 2. 553). He begins

οὐ μὴ παραλάβω σ' οὐδαμοῦ, Δράκων, ἐγὼ
ἐπ' ἔργον οὐ μὴ διατελείς τὴν ἡμέραν
τραπεζοποιῶν ἐν ἀγαθοῖς πολλοῖς χύδην.

Παραλάβω may be right, but I rather suspect it should be *παραβάλω*, 'I will never risk you.' Cf. a fragment of *Posidippus* (M. 4. 521 : K. 3. 343) line 14

ἂν δ' ἀληθινὸν
σαντὸν παραβάλῃς, καὶ προσεκдарεῖς ἄπει,

which is also the counsel of a cook. *Παραλαβὼν ἑαυτὸν* in *Euseb. P.E.* 15. 2. 1 is corrected by *παραβαλὼν ἑαυτὸν* in *Athen.* 354 B (the same sentence).

II.

In a fragment of *Pherecrates* (Meineke 2. 294 : Kock 1. 171), in which *ἐκκαρυβδίσαι* or *ἐκχαρυβδίσαι* is apparently used of the act of swallowing down, it is strange that no editor has restored *ἐγχαρυβδίσαι*, as *ἐγχεῶ* has in several places been restored for *ἐκχέω*.

Plato draws a simile (M. 2. 664 : K. 1. 640) from a boys' game : εἰς δ' ἀμφοτέρων ὄστρακον αὐτοῖσιν ἀνίσκιν εἰς μέσον ἐστώς, | κἂν μὲν πίπτῃσι τὰ λεῖκ' ἐπάνω, φεύγειν ταχὺ τοὺς ἐτέρους δεῖ, | τοὺς δὲ διώκειν.

Blaydes in his *Adversaria in Com. Graec. Fragmenta*, 1890, has anticipated me in suggesting that *Plato* wrote ὄστρακον αὐτοῖς ἄνω ἦσ'. But *Cobet* also condemns *πίπτῃσι*, and the epic form cannot fairly be defended in such a context, though *Meineke* and *Kock* tolerate it. Here *Blaydes'* κἦν μὲν πίπτῃ τά γε λεῖκ' ἐπάνω or κἦν μὲν γε τὰ λ. ἐ. π. is not convincing, nor is the τᾶλλεκ' proposed by *W. H. Thompson* in his note on *Phaedrus*, 241 B, ἔλλευκος being a quite uncertified word. I think it probable *Plato* wrote κἂν μὲν πίπτοντι τὰ λεῖκ' ἐπάνω, understanding ῆ, as in *Plat. Rep.* 370 E ὧν ἂν αὐτοῖς χρεῖα. This is really a more accurate way of putting it than the other, though our idiom admits the other way freely. The

white side or mark should not be said to fall: it is the shell which falls, and as it falls (πίπτοντι) the white is uppermost.

Some verses of Plato preserved by Plutarch refer to the tomb or monument of Themistocles at Piraeus:

ὁ σὸς δὲ τύμβος ἐν καλῷ κεχωσμένος
τοῖς ἐμπόροις πρόσρησις ἔσται πανταχοῦ,
τοὺς ἐκπλέοντάς τ' εἰσπλέοντάς τ' ὄψεται,
χῶπόταν ἄμιλλ' ἢ τῶν νεῶν θεάσεται.

Kock (1. 651: cf. M. 2. 679) condemns πρόσρησις because it means not *quod quis alloquitur sed actio alloquendi*, but though unusual it need not be wrong; cf. the concrete use of such words as φυγή, τέχνη, ξυμμαχία, ἀκοή, etc. in Greek and similar uses in Latin. We may remember particularly *Peace* 148 μὴ . . . Εὐριπίδῃ | λόγον παράσχῃς καὶ τραγωδία γένη with Juvenal's *ut pueris placeas et declamatio fias*. But is πανταχοῦ right? A monument cannot stand everywhere, nor can it be hailed everywhere, but only where it stands. It may however be hailed from all sides by men coming and going many ways, and therefore I would conjecture

πρόσρησις ἔσται πανταχόθεν τοῖς ἐμπόροις.

We may suppose that πανταχόθεν was corrupted to πανταχοῦ and that then the order was changed. For the general meaning cf. Eur. *Hel.* 1165-68, but that does not help us to the actual words. Kock's περίσχημος is too unlike πρόσρησις and leaves untouched the difficulty of πανταχοῦ.

In *Aristomenes* (M. 2. 731: K. 1. 690) ἐπειδὴ τοὺς πρυτάνεις προσήλθομεν we should perhaps write ἐπειδὴ εἰς τοὺς πρυτάνεις, for even in poetry proper (as distinguished from verse) προσέρχομαι seems not to be constructed with the accusative of a person. Or can οἱ πρυτάνεις be taken as equivalent to a place? Cf. ἤξω δὲ Βάκχας, ἰβίμυς *Afros*, etc.

When some one in *Antiphanes* (M. 3. 105: K. 2. 90) is contrasting the hard lot of the comic poet with the easier conditions of tragedy, he cannot really imagine himself a tragic poet and say Οἰδίπουν γὰρ ἂν μόνον | φῶ, τᾶλλα πάντ' ἴσασιν· ὁ πατὴρ Λαῖος, | μῆτηρ Ἰοκάστη κ.τ.λ., because he is

pointedly contrasting 'we' comic writers (line 17 ἡμῶν δὲ ταῦτ' οὐκ ἔστω) with the others. It would seem therefore that φῶ should be φῆ, i.e. ὁ ποιητής of the line before. So immediately afterwards ἀν' πάλιν | εἶπη τις Ἀλκμέωνα. The nominatives ὁ πατήρ etc. are idiomatic. Cf. Meisterhans § 82.

The hard thing for comedy is that it has to invent everything for itself—πάντα δεῖ | εἰρεῖν, ὀνόματα καινά, τὰ διωκημένα | πρότερον, τὰ νῦν παρόντα, τὴν καταστροφὴν, | τὴν εἰσβολήν. But no one can justify τὰ διωκημένα, and τῶκοι-μνημένα (Kock), τὰ διωχημένα (Herwerden), τὰ γεγενημένα (Blaydes) are all most unlikely. I do not know whether τὰ διακείμενα will be thought any better. I should understand it to mean 'the previous conditions,' or the way things had been disposed and arranged (διατιθέσθαι, διακείσθαι) some time before the action of the play began, τὰ ἔξω τῆς (κωμωδίας) as Aristotle might call it, e.g. the exposure or loss of a child. Cf. Plat. *Crat.* 440 D οὕτως οἶσθαι καὶ τὰ πράγματα διακείσθαι: Hdt. 9. 26 μονομαχῆσαι ἐπὶ διακειμένοισι = ἐπὶ ῥήτοισι: Hesiod *Scut.* 20 ὥς γὰρ οἱ διέκειτο, θεοὶ δ' ἐπιμάρτυροι ἦσαν: the so-called Χρυσῶ Ἔπη 1 ἀθανάτους μὲν πρῶτα θεοὺς νόμῳ ὃς διάκεινται | τίμα. Διωκημένα cannot mean this, but would have to mean 'things administered' or 'managed,' which is not the appropriate idea. For confusion of διακείμαι and διοικεῖμαι cf. Isocr. 8. 74, Plat. *Arat.* 45, Athen. 46 E.

This passage of Antiphanes, in which the Chremes and Pheidon of comedy are contrasted with the Peleus and Teucer of tragedy, was perhaps in Horace's mind when (*A.P.* 94-96) he contrasted Chremes with Telephus and Peleus. Add Ar. *Ran.* 863-64 and Hor. *Epod.* 1. 33.

Cratinus Junior (M. 3. 378: K. 2. 292):

A. ἄνθρωπος εἶ δηλονότι καὶ ψυχὴν ἔχεις.

B. κατὰ μὲν Πλάτων' οὐκ οἶδα, ὑπονοῶ δ' ἔχειν.

Hermann's ὑπονοῶ δ' <ὁδ' > ἔχειν has been accepted too readily. Read κατὰ τὸν Πλάτων' οὐκ οἶδα μὲν, ὑπονοῶ δ' ἔχειν.

Alexis (M. 3. 493: K. 2. 385), describes Sleep:—

οὐ θνητὸς οὐδ' ἀθάνατος, ἀλλ' ἔχων τινά
 σύγκρασιν, ὥστε μήτ' ἐν ἀνθρώπου μέρει
 μήτ' ἐν θεοῦ ζῆν, ἀλλὰ φύεσθαι τ' αἰεὶ
 καινῶς φθίνειν τε τὴν παρουσίαν πάλιν.

The difficulty is in the fourth line. In the first place read *καιρός*, which is much more picturesque than the adverb. But what are we to make of *τὴν παρουσίαν*? The structure of the sentence almost requires *φθίνειν* to have the same subject as *φύεσθαι*, and *τὴν παρουσίαν φθίνειν* is a very improbable expression. Koek conjectures *τὴν παροῦσαν* αἰ πάλιν, *i.e.* *ἡμέραν*. But, when we fall asleep, our sleep usually passes away (*φθίνει*) not that same day but next morning. The poet's point should be that sleep is always being born one day and dying the next. We can get this meaning by the slightly greater change of *τὴν ἐπιούσαν* αἰ πάλιν, *i.e.* *ἡμέραν*. We find *ἡ ἐπιούσα ἡμέρα*, 'next day,' in Thuc. 7. 74. 1, Plat. *Crito* 44 A, Ar. *Eccl.* 105 and other places, and the omission of *ἡμέρα* may be paralleled from Eur. *Alc.* 784 *τὴν αἴριον μέλλονσαν εἰ βιώσεται*. Later Greek has *ἡ ἐπιούσα* (without *ἡμέρα*) frequently, *e.g.* Pausanias 2. 19. 3: 3. 14. 10. About the accusative case there is, I think, no difficulty, for *ἡμέραν* is very often used without any notion of duration, *e.g.* Ar. *Pax* 1313 *ὥς οὐχὶ πᾶσαν ἡμέραν | πλακοῦσιν ἔστιν εἰτεχεῖν πλανωμένοις ἐρήμοις*.

The same poet has a very similar description of love (M. 3. 495: K. 2. 387):

ἔστιν γὰρ οὔτε θῆλυς οὔτ' ἄρρην, πάλιν
 οὔτε θεὸς οὔτ' ἄνθρωπος, οὔτ' ἀβέλτερος
 οὔτ' αὖθις ἔμφρων.

Does not *οὔτ' αὖθις* show that in the first line the comma should be put after *πάλιν*, not before it? Cf. the *Γρῶμαι μοιόστικχοι* 283 *καλὸν τὸ γηρᾶν καὶ τὸ μὴ γηρᾶν πάλιν*. After describing Love's curious compound nature, he goes on:

καὶ ταῦτ' ἐγὼ μὰ τὴν Ἀθηνᾶν καὶ θεοὺς
 οὐκ οἶδ' ὅ τι ἐστίν, ἀλλ' ὅμως ἔχει γέ τι
 τοιοῦτον, ἐγγύς τ' εἰμὶ τοῦνόματος.

As he has just enumerated no less than seven elements in Love's character, *ἔχει γέ τι τοιοῦτον* seems unsuitable. I

conjecture either ἔχει μέ τι τοιοῦτον or more probably (by a reverse change to that suggested above in a line of Antiphanes' Ποίησις) ἔχω γέ τι. So in *Phaedrus* 239 c we find αἰνῆρ ἔχων ἔρωτα and in *Republic* 575 A ὁ ἔρως . . τὸν ἔχοντα αὐτόν . . ἄξει ἐπὶ πᾶσαν τόλμαν. Perhaps τοῖνόματος should be τοῦ νο<σή>ματος.

There is another well-known fragment relating to the drama in which a small correction needs to be made. *Timocles* (M. 3. 592 : K. 2. 453) speaks of the relief and distraction afforded by it to an overburdened mind :

ὁ γὰρ νοῦς τῶν ιδίων λήθην λαβὼν
πρὸς ἄλλοτρίῳ τε ψυχαγωγηθεὶς πάθει
μεθ' ἡδονῆς ἀπῆλθε παιδευθεὶς ἄμα.

But ψυχαγωγέισθαί τι, not πρὸς τι, is the proper construction, as we find for instance in the parallel passage on the same subject in Marcus Aurelius xi. 6 οἷς ἐπὶ τῆς σκηνῆς ψυχαγωγέισθε, τούτοις μὴ ἄχθεσθε ἐπὶ τῆς μείζονος σκηνῆς. Indeed πρὸς is quite impossible in such a phrase. What Timocles wrote was no doubt πρὸς ἄλλοτρίῳ τ' <ὦν> ψυχαγωγηθεὶς πάθει, according to the common idiom of εἶναι (γίγνεσθαι) πρὸς τι, to be engaged in something, to give oneself up to something : e.g. in *Diph. incert.* 13 πρὸς τῷ λαβεῖν γὰρ ὦν ὁ νοῦς τᾶλλ' οὐχ ὀρᾷ. There is no difficulty in the combination of present and aorist participles. Cf., for instance, *Andoc.* 1. 106 νικήσαντες μαχόμενοι τοὺς τυράννους 'having conquered in battle' : *Lys.* 3. 6 ἐλθὼν ἐπὶ τὴν οἰκίαν τὴν ἐμὴν νύκτωρ μεθύων 'having come drunk,' or 'when drunk' : *ib.* 13. 67 παραφρηνκτωρεῖόμενος τοῖς πολεμίοις ληφθεὶς 'caught signalling.' *Ar. Pol.* 8. 3. 12 ἐπιβουλευόντες φοραθέντες : *Aesch. Ag.* 363 τὸν τᾶδε πράξαντ' ἐπ' Ἀλεξάνδρῳ τείνοντα πάλαι τόξον : *Il.* 8. 514. So here it is 'diverted by attending.'

Theophilus (M. 3. 626 : K. 2. 473)

τὸν τροφέα, τὸν σωτῆρα, δι' ὃν εἶδον νόμους
Ἑλλήνας, ἔμαθον γράμματ', ἐμνήθην θεοῖς.

Kock makes no remark on εἶδον. It is curious that Meineke, who suspected it and suggested the by no means suitable αἶχον in its place, did not recognise the confusion of εἶδον with ἥδαι, or ἥδη. Cf. *Eur. Med.* 537

Ἑλλάδ' ἀντὶ βαρβάρων χθονὸς
γαῖαν κατοικεῖς καὶ δίκην ἐπίστασαι
νόμοις τε χρῆσθαι :

Theognis 54 οὔτε δίκας ἤδεσαν οὔτε νόμους : *Anthol.* 10. 62. 1 οὐ λόγον, οὐ νόμον οἶδε τύχη. Callimachus (18. 2) appears to say of a shipwrecked man *ναῦν ἅμα καὶ ψυχὴν εἶδεν ἀπολλυμένην*. But it is so awkward for a man to be said to witness his own death that perhaps the poet really used ἤδει, not εἶδεν.

A fragment of *Philemon* (M. 4. 26 : K. 2. 500) may be improved by an insignificant change. A justly proud cook soliloquises, parodying Medea's nurse :

ὥς ἡμερος μούπηλθε γῇ τε κοῦρανῶ
λέξαι μολόντι τοῦψον ὥς ἐσκεύασα.
νῆ τήν Ἀθηνᾶν, ἡδύ γ' ἔστ' εὐήμερεῖν
ἐν ἅπασιν· ἰχθὺς ἀπαλὸς οἶος γέγονέ μοι,
5 οἶον παρατέθεικ', οὐ πεφαρμακευμένον
τυροῖσιν οὐδ' ἄνωθεν ἐξηνθισμένον,
ἀλλ' οἶος ἦν ζῶν, κώπτὸς ὦν τοιοῦτος ἦν.

We sympathise with his achievement, but we cannot allow him to express it in bad Greek, like the οἶον of line 5. Bentley thought τοῖον would do, but τοῖος is not used in prose or comedy, τοιοῦτος as in 7 being the Attic word. Koock would read ὀπτόν from line 7. I would change only one letter of οἶον and read ὄψον as in 2. The cook speaks of the conversion of the fish into a dish. There is no need to suspect the nominative ἰχθὺς ἀπαλός, though Philemon might also have used the accusative. The cook concludes

ἀθανασίαν ἡῦρηκα· τοὺς ἤδη νεκροὺς
ὅταν ὀσφρανθῶσι, ποιῶ ζῆν πάλιν.

To make the last line scan Casaubon wrote ὅταν μόνον, Porson ὅτανπερ. Perhaps we should read νεκροὺς | ὄντας, ὅταν ὀσφρανθῶσι, π.ζ.π. So Herod. 1. 113, τὸν δὲ ἑωυτοῦ (παῖδα) ἐόντα νεκρόν λαβὼν ἔθηκε κ.τ.λ.

Cobet did not quite finish the emendation of

ὦ Κλέων, παῖσαι φλυαρῶν· ἂν ὀκνήῃς τὸ μανθάνειν,
ἀνεπικούρητον σεαυτοῦ τὸν βίον λήσῃ ποιῶν,

(M. 1. 30 : K. 2. 533) when he wrote λήσεις for λήσει. We must also write σεαυτῷ for σεαυτοῦ. If Philemon had used the genitive, its proper place was between τόν and βίον. The exceptions to this rule are few in the extreme.

A thoroughly sound suggestion of Meineke's is ignored by Kock, when he writes (2. 504 : M. 4. 32)

ἡμῶν δ' ὅσα καὶ τὰ σώματ' ἐστὶ τὸν ἀριθμὸν
καθ' ἐνός, τοσούτους ἔστι καὶ τρόπους ἰδεῖν.

Καθ' ἐνός is nonsense and Meineke suggested '*nonne καθ' ἓνα scribendum?*' no doubt meaning it to go with what follows. The point is that, whereas all the animals of a species are alike, in the human race there are as many characters as individuals. *Quot homines, tot ingenia*. You find, taking men one by one (καθ' ἓνα) that each is different. Cf. the καθ' ἓνα in Philemon's remark on the nuisance of friendly questions as to how you are (M. 4. 15 : K. 2. 190) :

πολὺ μείζον ἐστὶ τοῦ κακῶς ἔχειν κακὸν
τὸ καθ' ἓνα πᾶσι τοῖς ἐπισκοπουμένοις
δεῖν τὸν κακῶς ἔχοντα πῶς ἔχει λέγειν.

III.

The references in the following are for Epicharmus to Kaibel, for the rest usually to Kock.

EPICHARMUS.

21 πρᾶτον μὲν αἴκ' ἔσθοντ' ἰδοὺς νιν, ἀποθάνοις,

with variant ἰδῶς and ἀποθάμης. Probably ἀποθαρεῖ, though ἰδοὺς may be right. The optative ἀποθάροις could hardly dispense with κα.

35. 1 συνδειπνέων τῷ λῶντι, καλέσαι δεῖ μόνον.

The *nom. pendens* is improbable. Read συνδειπνέω.

ib. 8 λύχρον δ' οὐχ ὁ παῖς μοι συμφέρει,
ἔρπω δ' ὀλισθράζων τε καὶ κατὰ σκότος
ἔρημος.

If ἔρημος, he is alone and probably does not even keep a slave. For οὐχ ὁ παῖς then read οὐχὶ παῖς. Cf. Juv. 3. 286.

171. 6 (δοκεῖ) τό γα | ἀγαθὸν τὸ (MSS. τὸ δὲ) πρᾶγμα' εἶμεν καθ' αὐτό.

Sense seems to require τι πρᾶγμα. 'The good' is a thing, just as the flute-player is a man. The extract actually begins ἀρ' ἐστὶν αὐλησίς τι πρᾶγμα ;

254. 5 δυσπάλαιστος ὢν τοὺς ἄλλους εὐπαλαίστους ἀποφανεῖ.

Kaibel alters ὢν τοὺς to αὐτός with Heimsoeth to get rid of the spondee. Surely δυσπάλαιστος ὢν τις is much more probable.

257 ἔστιν ἀνθρώπῳ λογισμός, ἔστι καὶ θεῖος λόγος
ἀνθρώπῳ πέφυκε περὶ βίου καταστροφάς.
ὁ δέ γε τὰς τέχνας ἅπασι συνέπεται θεῖος λόγος,
ἐκδιδάσκων αὐτὸς αὐτοὺς ὅτι ποιεῖν δεῖ συμφέρον.
οὐ γὰρ ἄνθρωπος τέχνην τιν' ἡῦρεν, ὁ δὲ θεὸς ταύταν
φέρει.

In the second of these lines—which are very unlikely to be genuine Epicharmus—the missing syllables are, I think, ὅστις. Cf. on *Frogs* 1054 (p. 51). In 3 τὰς τέχνας has no construction. We might read either τὰς τέχνας (τῆς τέχνης) or ταῖς τέχναῖς. In 5 Kaibel would read μόρος for ταύταν φέρει, but perhaps the omission of ταύταν would be better.

284 ἃ δὲ μελέτα φύσιος ἀγαθῶς πλέονα δωρεῖται φίλοις.

Wilamowitz φίλε. Something like καλά seems probable.

In Stobaeus *Flor.* 90. 8 three verses are ascribed to Epicharmus, though they have much more the air of the Middle or New Comedy and Kaibel does not even print them. They run as follows.

πνίγομ' ὅταν εὐγένειαν οὐδὲν ὢν καλῶς
λέγῃ τις, αὐτὸς δυσγενὴς ὢν τῷ τρόπῳ.
τίς γὰρ κατόπτρῳ καὶ τυφλῷ κοινωνία ;

For οὐδὲν ὦν, which is evidently wrong. Ahrens conjectured οὐδενῶν, i.e. ἐξουδενῶν, *contemnens*. Apart from any other objection, this seems to give a quite wrong meaning. What we want is that a man shall speak in praise of good birth, though far from well-born himself; that would be like a blind man who insisted on praising, perhaps on having, a looking glass. For οὐδὲν ὦν I would therefore suggest εὐλογῶν. Nothing is commoner than confusion of ε with ο, and λ with δ; γ and ν are also frequently exchanged (Bast. *Comm.* p. 727). Cf. Eur. *fragm.* 52 εὐγένειαν εἰ βρότειον εὐλογήσομεν.

CRATINUS.

- 138 τίνες αἶ πόντον κατέχουσ' αἶραι; ρέφος οὐράνιον τόδ'
 ὀρώμαι.
 ὥς ἂν μάλλον τοῖς πηδαλίοις ἢ ναῦς ἡμῶν πειθαρχῇ.
 Crates 17 οὐδ' ἐξ ἀγορᾶς οὐδὲ τάκωνας ποιησόμεθ' οὐδ'
 ἀλλᾶντας.

Are not the editors rather too easy-going, when they admit on the authority of Hephaestion these spondaic endings? In the second passage nothing is easier than to invert the order of ἀλλᾶντας and τάκωνας, reading οὔτ' ἀλλᾶντας ποιησόμεθ' οὔτε τάκωνας, for οὔτε . . . οὔτε seem also required. Cratinus is not quite so easily corrected, but one may perhaps suppose that he really wrote something like ἢ ναῦς ἡμῶν ὥς πειθαρχῇ μάλλον τοῖς πηδαλίοισι. For final ὥς cf. Cratinus 298, and it is helped by the poetical character of line 1 (πόντον, αἶραι, ὀρώμαι), though obviously the first and second lines have no immediate connection. The spondaic ending is made even less probable than it would otherwise be by the fact of the fifth and sixth feet also being spondees. Athenaeus 3. 86 E gives us another apparently spondaic line (authorship uncertain), ποταλινόδειον, σηπιδάριον, κάραβον, ἀστακόν, ὄστρειον, which Meineke proposed to treat much as I would treat the line of Crates, putting ποταλινόδειον at the end of the line instead of the beginning. Whether Doric marching anapaests were sometimes, as Hephaestion says, spondaic, is another matter.

240 Read ἐτικτέτην or ἐτίκτετον for τίκτετον.

CRATES.

15 ἀλλ' ἀντίθες τοι· ἐγὼ γὰρ κ.τ.λ.

The crasis of *τοι* and *ἐγὼ* in spite of the pause between them seems unlikely, nor is *τοι* much in place with the imperative. Perhaps we should read *τόδ'*.

PHERECRATES.

10 εἶτα πρὸς τούτοισιν ἦλουν ὄρθρῃαι τὰ σιτία
ὥστε τὴν κόμην ὑπηχεῖν θιγγανουσῶν τὰς μύλας.

θιγγάνειν does not take an accusative, and Kock—whose conjectures are often extravagant—would read *περιαγουσῶν*. By the slight change to *τῆς κόμης* (or possibly *τῆς μύλης*) we can get all that we want.

Fragments 67 and 68 appear continuous and should be put together.

132 τῷφθαλμῷ τούτῳ περιμάττομεν τὸ τῶν παιδίων.

The metre being Eupolidean, as in the parabasis of the *Clouds*, the line is still unmetrical, till we read *περιματτόμεθα*, though in the *Clouds* I do not see an actual example of the tribrach.

EUPOLIS.

90 οὐ γὰρ μὰ τὴν Μαραθῶνι τὴν ἐμὴν μάχην κ.τ.λ.

The rather curious phrase *τὴν ἐμὴν μάχην* has been doubted and *νίκην τὴν ἐμὴν* suggested. But Plut. *Mor.* 496 F is closely parallel and confirms the text: οὐκ ἐπέιδε τὴν Σαλαμῖνα Νεοκλῆς τὴν Θεμιστοκλέους οὐδὲ τὸν Εὐρυμέδοντα Μιλτιάδης τὸν Κίμωνος. The story in Plut. *Cimon* 8 perhaps indicates that Miltiades was thought to claim too much of the credit.

357. 8 μὴ φθονεῖθ' ὅταν τις ἡμῶν μουσικῇ χαίρῃ νέων.

For νέων, which is certainly wrong, Kock suggests *ξυνών*. I would propose *ποιῶν* or *ποῶν*, possibly but not necessarily reading also *μουσικῇν*. Cf. *Phaedo* 61 A *μουσικῇν ποιεῖν* twice over. *ν* and *π* get confused.

On τῷ σῷ λόγῳ in line 6 see *Xenophon and Others*, p. 61.

ARISTOPHANES.

294. 3 τῆς πᾶσιν ἀνθρώποισιν Εἰρήνης φίλης
πιστὴ τροφός, ταμία, συνεργός, ἐπίτροπος,
θυγάτηρ, ἀδελφή, πάντα ταῦτ' ἐχρήτό μοι.

ἐχρήτο is certainly wrong, but there is little use in proposing εἶχοντο (rather ἡῦχοντο) as Kock does, as though the two words were likely to be confused. Moreover, ἡῦχοντο (*i.e.* εὐχόμενοι μοι πάντα ταῦτά με ἔλεγον Kock) would not even give good sense. The meaning must be that they called her by these names, and this strongly suggests εἶρητο, though it does not seem certain.

- 488 ἐν δέ σοι φράσω,
ὅσῳ τὰ κάτω κρείττω 'στὶν ὧν ὁ Ζεὺς ἔχει.

The speaker goes on to *show by one instance* how true this is. Surely the poet wrote ἐνί, not ἐν. In *Eryxias* 393 Α ἔστι πλέον πάντων πονηρότατος ἢ ὅσῳ πλουσιώτατος is it not clear that we should read πλέονι?

- 678 πολλὰ τοιαντὶ καὶ τοιαντὶ καὶ δεῦρο σχηματίσαντας.

Herwerden (*Collectanea* 1903), citing Blaydes' violent correction π. τ. σχήματα δειρὶ κάκεισε σχηματίσαντας, proposes himself to read καῖθ' (καὶ ἔθ') ἕτερα. I should rather think that the line is quite right and that it was followed by something which gave the antithesis to δεῦρο, *e.g.* κάκεισε μάλ' αὖ. Cf. passages cited on Antiphanes 202 below, p. 78.

PLATO.

- 91 ἐνῇ for ἐνι seems to me likely.

- 187 καίτοι πέπραγε τῶν τρόπων μὲν ἄξια,
αὐτοῦ δὲ καὶ τῶν στιγμάτων ἀνάξια·
οὐ γὰρ τοιούτων εἶνεκ' ὄστραχ' ἠϋρέθη.

If τρόπων is right, we must explain the obscure antithesis of the lines by saying that Hyperbolus' character deserved it, but that at the same time he was too insignificant and mean a person to be so dealt with. 'Deserving it' however implies that ostracism was or might be regarded as a punishment. On this point Plutarch contradicts himself, saying

in *Aristid.* 7 *μοχθηρίας οὐκ ἦν κόλασις ὁ ἐξοστρακισμός*, yet in *Nic.* 11 and *Alcib.* 13 calling it a *κόλασις* or *κολασμός*. But, though we have no reason to think it was usually considered to be a punishment, Thucydides does expressly say (8. 73) that Hyperbolus was ostracised *διὰ ποιηρίαν καὶ αἰσχύνην τῆς πόλεως*. I am therefore on the whole inclined to think that *τρόπων* may stand, though Kock's *προτέρων* has plausibility. Cf. Isaeus 5. 14 *παθὼν ἄξια τῶν ἐαυτοῦ τρόπων*.

AMEIPSIAS.

9 *Σώκρατες, ἀνδρῶν βέλτιστ' ὀλίγων, πολλῶν δὲ ματαιόταθ', ἥκεις κ.τ.λ.*

Anything about Socrates is so interesting that perhaps I may be allowed to urge the adoption of Dobree's *ὀλίγω* and *πολλῷ*, which to my mind are clearly right. If the speaker says that Socrates is 'best of (a) few men,' he must mean either that S. is the best of his own small following, the Socratic school, or that he is 'best of few' absolutely, *i.e.* no better than most men, just as *οὐδενὸς ἀμείνων* for instance means 'as bad as anybody.' The latter sense is most unlikely, the former somewhat pointless. Dobree's parallel from *Xen. Mem.* 1. 6. 11 *ὦ Σώκρατες, ἐγὼ τοι δίκαιόν σε νομίζω, σοφὸν δὲ οὐδ' ὅπως τιοῖν* is very close, and the datives make excellent sense: 'you may be morally a trifle better than other people, but you are certainly much more foolish and useless.'

CALLIAS.

21 There is no need to assume with Kock and Herwerden that *ε* in *ἔτρος* is lengthened contrary to comic practice. There must in any case have been something preceding it, and this may quite well have ended with a short syllable.

THEOPOMPUS.

59 *ἀλλ' ἡ μὲν Εἰλείθυια συγγνώμην ἔχει
ὑπὸ τῶν γυναικῶν οὐσα καταπλήξ τὴν τέχνην.*

Kock with his usual boldness would read *ὑ. τ. γ. τῶτα καταπλήξ γενομένη*. I agree that *quid sit καταπλήξ τὴν*

τέχνην nemo facile dixerit, but that does not justify so extravagant a change of text. Here again, as in Pherecrates 10 above, the slightest of changes will give us quite as fair a sense as we can demand in a mere fragment. Read *τῇ τέχνῃ*, governed by *συγγνώμην ἔχει*, which may either have its common meaning or signify *has a fellow-feeling with*.

POLYZELUS.

3 For *ταῦτ' ἔστι τρία Θηραμένους* (Koek with Meineke *ταυτὶ τὰ τρία*) *ταῦτ' ἦν τὰ τρία* may be suggested.

DEMETRIUS.

1. 4 Perhaps *μέγας <τε> καὶ | λαμπρός*.

ANTIPHANES.

20 *κρέας δὲ τίνος ἦδιστ' ἂν ἐσθίοις*; B. *τίνος*;
εἰς εὐτέλειαν. τῶν προβάτων μὲν κ.τ.λ.

Since we should expect *κρέα* rather than *κρέας* and *εἰς εὐτέλειαν* is strange as an answer to *τίνος*, I suggest

κρέα δ' ἦδιστ' ἂν ἐσθίοις τίνος
εἰς εὐτέλειαν; B. *τῶν προβάτων μὲν κ.τ.λ.*

40. 4 Insert perhaps something like *καὶ τρυφᾷ*.

44. Something may be missing between lines 4 and 5, and *φόρει* altered from *φορεῖν*.

52. 15 *τοῦρπαλι* need not be called in question. Just as in 12 and 13 the two opposites of wine and water were mentioned, so here sweet smelling things and the reverse.

161. 9 *κομίσας δ' ἐξέβαλεν <εὐθὺς> οἴκαδε*?

190. 4 *Φοινικίδης δὲ Ταυρέας θ' ὁ φίλτατος*,
ἄνδρες πάλοι ὀψοφάγοι τοιοῦτοί τινες,
οἳ καταβροχθίζειν ἐν ἀγορᾷ τὰ τεμάχῃ,
ὀρώντες ἐξέθνησκον ἐπὶ τῷ πράγματι.

The editors and others have made attempts on the second line, so as to reduce it to something like decent

versification. But their labour is thrown away. It never was verse at all. It is nothing but a commentator's prose note, first telling us who and what Phoenicides and Taureas were (of which he knew probably no more than Antiphanes indicates), and then writing *τοιούτοί τινες* to explain *οἱοι*. Kock may read *πολὺ πάντων ὀψοφαγίστατοί τινες*, but *πάλαι* tells its own tale.

Two or three similar adscripts that have found their way into the text may be noticed. Nicostratus 10. 4 was pointed out by Dindorf and is bracketed by Kock. Cratinus Junior 1. 5 was recognised as an adscript by Dobree, and Eubulus 107. 19 is plainly Athenaeus, as Kock says. We read in Eubulus 119. 5 foll.

ὃν φασί ποτε κληθέντ' ἐπὶ δεῖπνον πρὸς φίλου τινός,
εἰπόντος αὐτῷ τοῦ φίλου, ὀπηνίκ' ἄν
εἴκοσι ποδῶν μετροῦντι τὸ στοιχεῖον ἦ,
ἤκειν, κ.τ.λ.

Scholars, including Porson, have gravely tried to bring this into order, but *πρὸς . . . τοῦ φίλου* is a mere insertion, the removal of which sets everything right at once. *ἤκειν* depends a little loosely on *κληθέντα*, and that is the reason why *εἰπόντος . . . φίλου* was put in, just as *πρὸς φίλου τινός* is another explanatory gloss on *κληθέντα*. Perhaps *ὀπηνίκ' ἄν* should be *ἠνίκ' ἄν*. But *πρός* betrays its origin, for no comic poet of this date would have thought of using *πρός* for *ὑπό*, a construction confined to serious poetry. In the lines ascribed to Philemon (109)

ὅταν ξενισθῇς ἐν πόλει πρὸς τὸν φίλον κ.τ.λ.

it is likely enough that *τοῦ φίλου* or something similar should be read, but this is only a further proof that they are not really his. The misuse of *πρός* belongs to later Greek. The form of the same story in Menander 364

ὅς κληθεῖς ποτε
εἰς ἐστίασιν δωδεκάποδος ὄρθριος
πρὸς τὴν σελήνην ἔτρεχε κ.τ.λ.

tends to support the omission of *πρὸς . . . τοῦ φίλου* here. *κληθεῖς δωδεκάποδος* is exactly parallel to *κληθέντα . . . ὀπηνίκ' ἄν κ.τ.λ.*

Probably the same account may be given of the first line in Philemon 102 (whether the lines are his or not).

1 πρόσσεστι δὲ τῷ πένητι ἀπιστία

4 τῶν γὰρ πενήτων πίστιν οὐκ ἔχει λόγος.

As though any one would have written line 4 to come close upon line 1! 1 is a prose version of 4, and we need not trouble about the elision of *i* in the dative or anything else. There must however have been a line or lines in which the πένης was mentioned, since otherwise ὑπάρχει in 2 would have no subject.

But possibly 102 is a combination of two fragments, and then the case of πρόσσεστι ἀπιστία is different.

196. 13 πῶς γὰρ γένοιτ' ἄν, ὦ πάτερ, . . .
ρήτωρ ἄφρονος, ἣν μὴ ἀλῶ τρὶς παρανόμων;

Assuming with Kock that there is a hiatus of two feet in the first line, I would suggest

πῶς γὰρ γένοιτ' ἄν, ὦ πάτερ, ῥήτωρ <ποτέ>
ἄφρονος, ἣν ἀλῶ γε μὴ τρὶς παρανόμων;

or ἣν μὴ τρὶς γε παρανόμων ἀλῶ,

and in the hiatus of the next two lines

καὶ μὴν ἀκριβῶς ὥσπερ ἐγνωκέναι
τὸ ῥηθέν . . . ἀλλὰ δὴ λέγε

we may very plausibly insert οἷόν ἐστιν.

202. 14 ἀπαίρουσαι δὲ μικρόν, οὐ πολὺ,
τοῦ μήτ' ἐκέϊσε μήτε δεῦρο παντελῶς,
οὕτως ἀνερρίπιζον ὥστε κ.τ.λ.

If there were an infinitive with τοῦ, it would no doubt be right enough so to express the mind of the doves not to go decidedly one way or the other. But can an infinitive be thus left to the reader or hearer to supply, and the article τοῦ remain alone? I hardly think so, and therefore venture to suggest τό. Cf. (L. and S. s.v. δεῦρο) Ar. Av. 425 πάντα καὶ τὸ τῇδε καὶ τὸ κείσε καὶ τὸ δεῦρο: Eur. Phoen. 266 ὄμμα πανταχῇ διωστέον κάκείσε καὶ τὸ δεῦρο: ib. 315 ἐκέϊσε καὶ τὸ δεῦρο περιχορεύουσα.

264 μὴ ὄμμασιν τὸ σῶμα λαμπρύνειν θέλει,
 ἔργοις δὲ καθαροῖς καὶ τρόποις τὴν καρδίαν.

(A very doubtful fragment.) χρώμασιν, ῥύμμασιν, βάμμασιν have been suggested for ὄμμασιν. I may add ῥύμμασιν. N would fall out easily after H. ῥύμματα occurs in another comic fragment (Dromon 2).

278 ἀνδρὸς δ' ἐνεγκεῖν ἀτυχίαν ὀρθοῦ τρόπου.

ὀρθῷ τρόπῳ Grotius. The accusative would be a slighter change and, I think, equally good Greek, though less common.

ANAXANDRIDES.

1. 5 I do not profess to understand lines 5 and 6. It is however clear that one λέγειν is due to the other, and the first seems most likely to be wrong. On that assumption, which is the usual one, I would suggest ἐθέλεις to take its place.

17 ὁ τὸ σκόλιον εὐρὼν ἐκείνος, ὅστις ἦν,
 τὸ μὲν ὑγιαίνειν πρῶτον ὡς ἄριστον ὃν
 ὠνόμασεν ὀρθῶς· δεύτερον δ' εἶναι καλόν,
 τρίτον δὲ πλουτεῖν, τοῦθ', ὀρᾶς, ἐμαίνεται.

ὀρᾶς (or ὀρᾶς;) should perhaps be ὀρίσας, and εὐρών in the first line εἰπών. We find ὁ πρῶτος εὐρὼν κ.τ.λ. two or three times in these fragments (Anaxandrides 30: Alexis 148 and 185: Eubulus 72: Menander 14), but with τὸ σκόλιον it is less appropriate than εἰπών, for which cf. Alexis 27 ὁ πρῶτος εἰπὼν κ.τ.λ., and Kock's Ἀδέσποτα 115 (3. 429). Cf. pp. 186 and 224 below.

33. 5 ἐπὶ τίνα δ' ὦδ' ἄλλην τέχνην, ᾧ χρηστὲ σύ,
 τὰ στόματα τῶν νεωτέρων κατακάει' ἧ
 ὠθισμός ἐστι δακτύλων τοιουτοσί;

It has been remarked that ἐπὶ τίνα τέχνην is not well constructed with κατακάεται, but we may notice further that κατακάεται itself is a surprising word in this context. It means *burnt down* and does not appear ever to be used in the sense here needed. We should get both sense and grammar, if we might exchange the two prepositions and

read κατὰ τίνα . . . τέχνην . . . τὰ στόματα . . . ἐπικάεται;
 'what other art sets their mouths so aflame?'

δακτύλων, for which γαστρίδων, δαιταλέων, and δαιτυμόνων have been suggested, seems perfectly apposite and good, but possibly τοιουτοσί ought to be τουσουτοσί.

34. 4 ὄψιν may be the missing word.

41. 21 Perhaps Θήβαις ταῖς ἐπταπύλοις.

52 The ἀλλά in line 9 seems to indicate something lost before it, for it has no sort of point. It may however be due to the ἀλλ' ἔλαβεν in 11 and have taken the place of a word quite different, e.g. εἰ δ'.

In 7 read αὐθις, as has been suggested, or possibly αὐ τις for αὐτός.

EUBULUS.

9 ἕτεροι δὲ θεοῖσι συμπεπλεγμένοι
 μετὰ Καραβου σύνεισι,

and fare badly, since Carabus eats everything before they get a chance. 'τοῖς θεοῖσι Casaub. θεοισέχθροισι vel θηρίοισι Herwerd.' Kock. Perhaps we may conjecture something like ἐτέροις δὲ τοῖς, or ἐτέροισι δὴ, θεοῖσι, taking ἐτέροις in the sense of *adverse*, as in Pindar P. 3. 34 δαίμων δ' ἕτερος ἐς κακὸν τρέψαις ἐδαμάσσατό νιν, just as it means *evil* in the Platonic and common πλέον θάτερον ποιεῖν. Cf. on Timocles 31 below.

25 A line is lost between 1 and 2, containing some words with a δέ.

90 ὑποστορεῖτε is not a question, but like the other futures semi-imperative.

115 καὶ γὰρ πόσῳ κάλλιον, ἰκετεύω, τρέφειν
 ἄνθρωπὸν ἔστ' ἄνθρωπον, ἂν ἔχη βίον
 ἢ χῆνα . . ἢ στρουθὸν κ.τ.λ.

Kock rightly points out that πόσῳ cannot stand as an exclamation in place of ὅσῳ. It would be distinctly interrogative, not exclamatory. Is οὐ γὰρ σοφῶ too bold a guess? That of course would be a question, and a question (not an exclamation) seems needed by ἰκετεύω, as for instance in *Frogs* 745.

119. 11 ἔπειτα φάναι.

Probably φάσκειν rather than ἔπειτα δὲ φάναι or φάναι δ' ἔπειτα.

NICOSTRATUS.

5 ὃν οὐκ ἂν καταφάγοιμεν ἡμερῶν
τριῶν ἤδη κατεσθίοντες οὐ δώδεκά γε.

The last line has somehow gone extravagantly wrong and any restoration must be guess-work. Cobet would read *τριῶν κατεσθίοντες οἷτες δώδεκα*, Porson having previously proposed τ. κ. οὐδὲ δ. We might think of something like

κατεσθίοντες οὐδὲ δέκα γε καὶ τριῶν,

comparing for οὐδὲ δέκα γε Eur. *I.T.* 570 οὐδ' οἱ σοφοί γε δαίμονες κ.τ.λ. and for thirteen as a humorous number Ar. *Frogs* 50 καὶ κατεδύσαμέν γε ναῦς τῶν πολεμίων ἢ δώδεκ' ἢ τρεῖς καὶ δέκα (καί . . γε and οὐδέ . . γε are parallel to one another); or, to bring in ἤδη,

κατεσθίοντες οὐδὲ δέκ' ἤδη καὶ τριῶν.

AMPHIS.

17 ὁ πατήρ γε τοῦ ζῆν ἐστὶν ἀνθρώποις ἀγρός.

Probably ὁ δοτήρ.

33. 4 ἡ μὲν γὰρ ἐπὶ τοῦ συντετάχθαι διὰ τέλους
φρόνησις οὔσα κ.τ.λ.

For ἐπὶ write ἀπό, parallel to ἡ δὲ διὰ τὸ μή . . διαλελογίσθαι in line 7. ἐπὶ could only mean something like *applied* to, as in 3. 3 ἐπὶ τοῦ μαθήματος γὰρ ἐστῆκως ὁ νοῦς.

EPHIPPUS.

5. 15 ζεύγη προσάγειν | μηνῶν ὀκτὼ συνεχῶς ἑκατόν.

Neither Meineke nor Kock notices the use of the genitive for duration of time. The grammars ignore it, and I know no other instance before Lucian and Pausanias, for such uses as Ar. *Lys.* 280 ἐξ ἐτῶν ἄλoutos are wholly different. But the present passage can hardly be wrong, though it

would of course be easy to write ὁκτὼ μῆνας. After περιωγγέλλειν τε in line 18 something is probably omitted.

15 ἄλλ' ἀγόρασον εὐτελῶς.
ἅπαν γὰρ ἱκανόν ἐστι. B. φράζει δὴ ποτε.

The last words have been a good deal corrected. Perhaps φράζει δὴ τὸ τί.

ANAXILAS.

35 Pollux speaks of a lady's dress (τὰ περίησα) bordered by purple νήσον σχῆμα ποιῶσα τῇ περιρροῇ τοῦ χρώματος. καὶ ταῦτ' ἴσως νήσον Ἀναξίλας ἀπεκάλει (ἀποκαλεῖ!), εἰ μὴ ἕτερόν τι ὕφασμα δηλοῖ, ὅταν εἴπῃ

καὶ πῶς γυνὴ
ὥσπερ θάλατταν νήσον ἀμφιέννυνται;

in which Meineke reads θάλαττα. But ἀμφιέννυνται would certainly ill express the relation borne to an island by the sea which contains and surrounds it. One naturally thinks of ὥσπερ θάλατταν νήσος, but that does not very well fit the words of Pollux. It is possible however that he misunderstood, and after all he only says ἴσως. I am not sure that καὶ πῶς should not be καί πως without a question.

ARISTOPHON.

4 ἂν τις ἐστιῶ, πάρειμι πρῶτος, ὥστ' ἤδη πάλαι
ζωμὸς καλοῦμαι.

For the few syllables missing before ζωμός Grotius supplied παρὰ νέων.

He was right, I think, as to the meaning, but for the form I should prefer τοῖς νέοις, comparing for the dative Epicrates 5 'παῖ, παῖ' καλεῖσθαι παρὰ πότον, καὶ ταῖτ' ἀγενεῖω μεираκυλλίῳ τινί. Besides Plautus *Menacchmi* 77 we have Antiphanes 195. 10 καλοῦσί μ' οἱ νεώτεροι διὰ ταῦτα πάντα σκηπτόν, and Alexis 178 καλοῦσι δ' αὐτὸν πάντες οἱ νεώτεροι παράσιτον ὑποκόρισμα.

10. 7 A man describes himself as ἐλαίῳ μῆτε χρῆσθαι μῆθ' ὅρῳ κοινορτός, i.e. he is like dust, equal to dust, at not doing so and so. μῆ χρῆσθαι ἐλαίῳ is simple, but what is

μὴ ὀρᾶν! It seems usually regarded as wrong, and there are various conjectures, of which the last is Herwerden's μὴ τι χρῆσθαι μηδ' ὄραρ (*Collectanea*, p. 117). But it admits of defence. I take it to mean not μὴ ὀρᾶν ἔλαιον, but μὴ ὀρᾶν ἐλαίῳ χρωμένους. Probably the only ordinary opportunity for seeing this was in the gymnasium or some such place. The whole expression would therefore mean one who neither took such exercise himself nor went where he would see others taking it. The athlete's oil was as alien from him as from dust: there was no more mixing and commingling in the one case than in the other.

EPICRATES.

3. 21 ἰδεῖν μὲν αὐτὴν ῥᾶόν ἐστι καὶ πτύσαι,
ἐξέρχεται τε πανταχόσ' ἥδη πιομένη.

ἢ πτύσαι (Herwerden) is no doubt right, but what are we to do with πιομένη! Herwerden suggests πετομένη, and there are other inferior suggestions. πιθομένη occurs to me as possible, and it is nearer to the MS. than any. It would mean *at call*, when asked or summoned. Lais is willing.

In line 14 read γ' ἄν for γοῦν.

11. 6 τὰδε μοι πινυτῶς, εἴ τι κατειδὼς
ἦκεις, λέξον πρὸς γᾶς.

Porson λέξον φέρε πρὸς γᾶς, Cobet λέξον πρὸς Ἀθηνᾶς, Erfurdt λέξον δὴ πρὸς τᾶς γᾶς. Against Porson's insertion is the order of the words, for φέρε should precede λέξον. Perhaps we might read λέξον, φίλε, πρὸς γᾶς.

In 32 certainly read τοιαῖσδε with the MS., ταῖσδε being impossible, as it does not refer to the place of the speakers. τοιαῖσδε ποιεῖν τοιαῦτ' ἀπρεπές, τοιαῖσδ' ἀπρεπές τ. π., and one or two other variations are equally possible. I do not like Dindorf's division of τοιαῦτα between two lines.

ALEXIS.

22. 1 ὦ τὴν εὐτυχὴ ναίων Πάρον, ὀλβιε πρέσβυ.

εὐταχὴ seems unsuitable, εὐανγὴ (Kock) unlikely. May not Alexis have written εὐτεχεῖα with a lengthened before

the liquid *ν*, as in *Il.* 15. 463 εὐστρεφέᾳ νευρήν: *Od.* 6. 105 ἄμᾳ νύμφαι, etc. ! In line 3 we have the epic form μακάρεσσι, and εὐτυχής is quite suitable to the context, the praises of Paros.

62. 3

ἀποβεβαμμένας

εἰς οὐχὶ ταῦτόν μὰ Δία, τὴν αὐτὴν μύρον.
 ἰδίῳ δ' ἐκάστην.

Scribendum utique ἴδιον (Kock). I would rather read *ιδίως* (Plato *Laws* 807 B) or *ιδία*.

107. 1 Insert perhaps ἐγγύς.

116

δύ' ἐστί, Ναυσίνικε, παρασίτων γένη,
 ἐν μὲν τὸ κοινὸν καὶ κεκωμωδημένον,
 οἱ μέλανες ἡμεῖς· θάτερον ζητῶ γένος,
 σεμνοπαράσιτον ἐκ μέσον καλούμενον,

 νοεῖς σὺν τὸ γένος καὶ τὸ πρᾶγμα ;

Meineke did not apparently doubt ζητῶ, but the speaker describes the class in question and asks Nausinicus if he understands (or notices) it, so that ζητῶ is not at all suitable. Blaydes reads ζηλῶ, Kock ζηλωτέον, etc., but there is no indication that the man is not content to remain among οἱ μέλανες. Herwerden θάτερον δὲ λέγω. ἐκ μέσον is also unintelligible, being usually applied to removing a thing ἐκ μέσον. ἐν μέσῳ (Kock) is not very much better, without some new reading for ζητῶ, and Herwerden's ἐμμέτρως unlikely. It is reasonable to think that the two corruptions may go together. Much the easiest correction of ἐκ μέσον is εἰς μέσον, for ἐκ and εἰς are very easily confused (K and IC). Does ζητῶ suggest anything that would naturally go with εἰς μέσον? Perhaps we may read θάτερον δ' ἥκει γένος . . . εἰς μέσον, i.e. 'has become well known' or in the commoner sense of εἰς μέσον ἐλθεῖν 'entered into the competition.' δ' ἥκει is not however very near to ζητῶ, and I do not suggest this very confidently. [Headlam's ἀπροσίτους for παρασίτους in line 4 and τοῖς μὲν . . . μεγάλους προσέειπε, τοῖς δ' ἐλάττονας in 11, 12 should almost certainly be accepted.] The meaning of 11, 12, though

obscurely expressed, is that, as fortune gives us greater or smaller lives, so she gives us greater or smaller men to deal with.

124. 18 πολλῶ γ' ἀμείνων, ὥς ἔοικας, ἦσθ' ἄρα
 λογογράφος ἢ μάγειρος. ΓΛ. ὃ λέγεις οὐ λέγεις,
 τέχνην δ' ὀνειδίζεις.

Cobet explains the odd ὃ . . . λέγεις as *quod vis dicere non dicis*, i.e. *quod dicis non significat id quod tu putas*: 'you don't succeed in saying what you are trying to say.' It would much more naturally signify 'you don't mean what you say.' Cf. Ar. *Rhet.* 3. 11. 1412 a 33 τὰ δὲ παρὰ γράμμα (σκόμματα) ποιῶν οὐχ ὃ λέγει λέγειν and a few lines before (a 22) τὰ ἀστεία ἐστὶν ἐκ τοῦ μὴ ὃ φησι λέγειν.

125. 7 There is no need to alter τῆς ἀξίας. ἀποδιδόμενοι is understood with it from ἀποδῶτ' ἐλάττονος ἣς εἶπε τιμῆς.

162. 5 Read διαπεινώσιν and αὐτοῖς (Kock αὐτοῖς and διαπεινώμεν) for the MS. δειπνοῦμεν αὐτοῖς . . . The three are the younger people, the two are the old woman who speaks and her old husband. The old fare a little better than the young. I do not see how διαπεινώμεν and συγκαινωνοῦμεν can stand together, as Kock makes them.

- 163 τραγίματ' αἰσθάνομαι γὰρ ὅτι νομίζεται
 τοῖς νυμφίοις μετιοῦσι τὴν νύμφην λέγεις
 παρέχειν, ἄμητας καὶ λαγῶα καὶ κίχλας.
 τούτοισι χαίρω, τοῖς δὲ κεκαρκενμένοις
 ὄψοισι καὶ ζωμοῖσιν ἦδωμ', ὦ θεοί ;

For λέγεις Herwerden proposes ἀεί, as Meineke did long ago. λέγειν would give good enough sense. I should take τοῖς ν. as its subject, going with νομίζεται: they bid (their slaves) give them these things; but the order might be νομίζεται λέγειν παρέχειν τοῖς νυμφίοις, 'it is usual to bid (the slaves) provide bridegrooms with' etc.

In the last line there are the fairly plausible emendations οἰδάμ' (Jacobs) and μηδάμ' (Kock, i.e. μηδαμὰ χαίρομι). ἀνωμ' seems not impossible. For ὦ θεοί cf. Nicostratus 5. 1, etc.

212. 4 οὐτ' ἂν ἀδικοῖτ' οὐδὲν οὐδεὶς οὐθ' ὑβρίζειτ' ἂν ἐκών.

This, says the speaker, would be the case, if man did not need food. For the last words, which make neither sense nor metre, Ahrens conjectured and Kock reads οὐθ' ὑβρίζει τῶν ἐκών, Ahrens also proposing ἀδικοῖ γ' for ἀδικοῖτ'. But ἐκών would be entirely superfluous, for ὑβρις must in all ordinary cases be intentional and the exceptions need not be carefully provided for. This suggestion therefore will not really do. I should look to ἐκών itself as the seat of the corruption, for it can hardly make sense in such a line, the passage having nothing in common with Aristotle *Ethics* 5. 9. 1-7 on τὸ ἐκόντα ἀδικεῖσθαι. ἄν, though quite unobjectionable, is unnecessary, and so we have the three syllables ἂν ἐκών on our hands. We might perhaps turn them into ἄκακος ὢν, just as reversely in Dio Chrys. 38. 16 οὐ κακὸν ὄντα stands for οὐκ ἂν ὄντα. No innocent, inoffensive person would be wronged, insulted, outraged. ἄκακος occurs in Anaxilas 33.

240. 6 ἀεὶ σὺ χαίρεις, ᾧ γύναι, μ' αἰνίγμασιν.

There are several suggestions for emending this, none, I think, satisfactory. I would add the bold conjecture that for ἀεὶ σὺ χαίρεις we should read ἀπολείς σὺ χαίρουσ' : as in 173. 15, Antiphanes 222. 8 ἀπολεῖ μ' οὔτοσί : Menander 533. 1 ἀπολεῖ με τὸ γένος : Strato 1. 30 διανοεῖ μ' ἀπολλύναι ; Theognetus 1. 1 ἄνθρωπ', ἀπολείς με : Pherecrates 108. 20 οἷμ' ὥς ἀπολείς μ' ἐνταῖθα διατρίβουσ' ἔτι, where the expression is exactly parallel, and so Agathon 13 ἀπολείς μ' ἐρωτῶν, Eur. *Cycl.* 558 : Aristoph. often, e.g. *Ach.* 470, *Wasps* 849, 1202. Cf. also Antiphanes 52. 5 ἀποκτενεῖς ἄρά μ' εἰ μὴ κ.τ.λ.

245. 13 There is nothing wrong with ἡ φιλοτιμία δὲ δαίμονος as an attribute of love, who has been called τοῦ δαίμονος already in line 5. He has various attributes such as belong to various people and things, and this one is such as belongs to his own semi-divine nature. He demands τιμή, like Aphrodite in the *Hippolytus* (8. 1402, etc.), Dionysus in the *Bacchae* (208, 321, etc.). The τιμή of Ἔρως is ἔρως, as indeed it is also of Aphrodite.

Nor do I see anything amiss in 254, though it has been a good deal called in question.

262. 2 Read διαπραξάμενος <ἀρ> ἥδιον βίον, 'when he might secure' (or possibly *accomplish*) a pleasanter life.'

267. 4 Heaven itself does not rank before a mother :

ὅθεν ὁ πρῶτος οὐκ ἀπαιδεύτως ἔχων
ἰδρύσαθ' ἱερὸν μητρός, οὐ δειξας σαφῶς
ποίᾳς.

For ὁ πρῶτος I would venture to suggest πρὸ τοῦ τις. πρὸ τοῦ is usually said of what *used* to be or not to be, but it can also refer to a single event, *e.g.* Ar. *Poet.* 15. 1454 b 3.

CLEARCHUS.

5 οἶνος Λέσβιος,
ὃν αὐτὸς ἐποίησεν ὁ Μάρων μοι δοκῶ.

Meineke read ἐμοί, leaving a most unrhythmical line, or conjectured ἐξεποίησεν. But why should Maron, who lived in Thrace, be the ideal producer of Lesbian wine? Lesbian wine should rather be compared for its excellence to the famous vintages of Maron : that is, we want οἶον for ὄν, and should then put αὐτός after ἐποίησεν.

Kock quotes parallels for this use of μοι δοκῶ (instead of δοκεῖ), but does it seem probable?

AXIONICUS.

6. 12 πονηρὸς ὢν τε χρηστὸς εἶναί φησί τις.

Read τι for τε, as τε is now read for τι in Timocles 4. 5. The point is not that the man is of a bad sort, but that he is bad at some specific thing, *e.g.* a game. It is an uncommon but not an unparalleled use of χρηστός, facilitated by πονηρός.

DIONYSIUS.

2. 15 οὕτως ἐφ' ἡμῶν κ.τ.λ.

'So with us' or 'in our case.' But this needs ἐφ' ἡμῶν. ἐφ' ἡμῶν is *in our power*.

ib. 21 I suggest εἰ οἶδε· ταῦτά to fill the gap.

- 4 Κηφισόδωρόν φασιν ἐπικαλούμενον
πλάνον τιν' ἐν Ἀθήναις γενέσθαι, τὴν σχολὴν
εἰς τοῦτο τὸ μέρος τοῦ βίου καταχρώμενον·
τοῦτον ἐντυχόντα πρὸς τὸ σιμὸν ἀνατρέχειν
ἢ συγκαθεῖναι τῇ 'πὶ τῇ βακτηρίᾳ.

Kock makes the excellent restoration

τοῦτον ταχὺν ὄντα . . .
ἥσυχᾳ δὲ κατιέναι 'πὶ τῇ βακτηρίᾳ,

most of which I would gladly accept. But I do not like taking *ταχὺν ὄντα* separately and still less disregarding the first *τῇ* altogether, and I would therefore read

ἥσυχᾳ κατιέναι τὴν ἐπὶ τῇ βακτηρίᾳ.

ἀνατρέχειν depends on *ταχύς*. *τὴν* is *τὴν ἐπὶ τῇ βακτηρίᾳ* (*ὁδόν*), the way of walking with the help of a stick, *ὁδός* not unfrequently having the sense not of a *road* but of a *journey*, a *going*, etc., and being indeed the substantive corresponding to *ιέναι*.

HENIOCHUS.

5. 17 δημοκρατία θατέρα
ὄνομ' ἐστί, τῇ δ' ἀριστοκρατία θατέρα.

It is very unlikely that Heniochus would write the article with *θατέρα*, impossible that he should separate them by *ἀριστοκρατία*. Blaydes and Herwerden are therefore right in trying to correct the verse, but their suggestions are not at all convincing. I would rather read *ἀριστοκρατία τοῦνομα*. If we emphasise *ἀριστοκρατία*, the repetition of *ὄνομα* is not disagreeable. The copyist has but repeated the wrong word.

TIMOCLES.

1. 1 πῶς ἂν μὲν οὖν σώσειεν ἱβίς ἢ κύων ;

Neither *μὲν* nor *οὖν* appears apposite. *πῶς ἂν με νῦν* Meineke. *πῶς ἂν τιν' οἶν* Kock. Perhaps *πῶς δὴ τιν' ἂν*.

- 30 Perhaps a question, *σοι* going with *φαίνεται*.

- 31 τοῖς μὲν τεθνεῶσιν ἔλεος ἐπιεικῆς θεός,
τοῖς ζῶσι δ' ἕτερον ἀνοσιώτατος φθόνος.

For ἕτερον Meineke suggested ἔφεδρος, and Herwerden would write ἔργων. Haupt's ἕτερος *adverse* (see on Eubulus 9 above) seems to me better than either, but it does not account for the termination in -ον and ἀνοσιώτατος is awkward with it. I would therefore read the partitive genitive ἐτέρων of *adverse powers*. Kock has proposed ἐχθρός and Headlam ἐχθρῶν, but the word is not nearly so suitable. We want something to carry on the half literal, half metaphorical idea of ἐπιεικῆς θεός. If compassion is a divinity, envy should be so too, and no doubt Timocles has in his mind also the φθόνος of the gods, τὸ θεῖον πᾶν ἐστι φθονερόν, etc.

XENARCHUS.

4. 18 ἄς δ' οὐτ' ἰδεῖν ἔστ' οὐθ' ὀρῶντ' ἰδεῖν σαφῶς,
ἀεὶ δὲ τετρεμαίνοντα καὶ φοβούμενον,
δεδιότα ἐν τῇ χειρὶ τὴν ψυχὴν ἔχοντα.

Read οὐτ' ἰδεῖν ἔστ' οὐτ' ἰδόνθ' ὀρᾶν σαφῶς. There are many cases of two adjoining words getting thus confused. In the third line I would suggest δεδιότα τ' . . . ἔχειν. δεδιότα is not a mere pleonasm along with φοβούμενον, because that goes with ὀρᾶν and δεδιότα with ἔχειν. Whether ψυχὴν should be altered is another matter. For the change of ἔχοντα to ἔχειν cf. Alexis 116. 6, where it is clear that ἔχοντα should be ἔχον.

THEOPHILUS.

- 6 οὐ συμφέρον νέα 'στὶ πρεσβύτη γυνή.
ὥσπερ γὰρ ἄκατος οὐδὲ μικρὸν πείθεται
ἐνὶ πηδαλίῳ, τὸ πείσμ' ἀπορρήξασα δὲ
ἐκ νυκτὸς ἕτερόν λιμέν' ἔχουσ' εὐρίσκεται.

The meaning is apparently not that of the parallel passage in Theognis 457 foll., which must have suggested these lines. There the wife does not obey the paddle, as the ἄκατος does, nor remain at anchor, ἀπορρήξασα δὲ κ.τ.λ. Here the ἄκατος itself, to which she is compared, is supposed not to obey ἐνὶ πηδαλίῳ. Presumably the ἄκατος

is towed by a bigger vessel and has no paddle of its own : this is not enough, and it breaks loose. So the wife will not follow in her husband's wake, but she breaks loose too. As far as I can see, the critics do not quite make this out.

12. 8 A lover says of his mistress :—

ἦν ἔστ' ἰδεῖν ἡδίων ἢ τὸ θεωρικόν
ἔχουσιν ἡμῖν διανέμειν ἑκάστοτε.

ἡμῖν διαπονεῖν Herwerden, ἡμῖν διαλαλεῖν Koek (ἡμῖν Grotius), understanding ἡμῖν to be the spectators and the verb to apply to the actor acting a part before them. Both verbs are unnatural, and the whole idea of the actor thus dropping his character in the play and addressing the spectators is inconceivable. Even in Aristophanes, where it does occur, it is introduced in a very different way. The passage is an obscure one and presents great difficulty. With considerable doubt I would suggest the very slight change to ἔχουσιν (cf. on Ar. *Eccles.* 171 above). Her personal attractions make her pleasanter to see than if she had (or than a woman who had) theoric money to distribute. It is very far-fetched, but the sense must apparently be that with any reading or interpretation.

PHILEMON.

4 σὺ δ' εἰς ἅπαντας ἡῦρες ἀνθρώπους, Σόλων·
σὲ γὰρ λέγουσι τοῦτ' ἰδεῖν πρῶτον νόμον,
δημοτικόν, ὦ Ζεῦ, πρᾶγμα καὶ σωτήριον,
(καὶ μοι λέγειν τοῦτ' ἔστιν ἄρμοστόν, Σόλων)
μεστὴν ὄρωντα τὴν πόλιν νεωτέρων,
τούτους τ' ἔχοντας τὴν ἀναγκαίαν φύσιν
ἀμαρτάνοντάς τ' εἰς ὃ μὴ προσῆκον ἦν,
στῆσαι πριάμενόν τοι γυναικάς κατὰ τόπους
κοινὰς ἅπασι καὶ κατεσκευασμένας.

A good many changes are needed here. In 1. 2 Koek would make Σόλων and νόμον change places. This may be dispensed with, if we write σὲ γάρ... πρῶτον as a parenthesis. Then what is the point of 4, *this is suitable for me to say?* Should it not be σοί, anything δημοτικόν being characteristic of Solon! The line need not, perhaps should not, be made parenthetical. In 8 τοι is unmeaning, and it is

22 καὶ δοῦλος ἡ τις, οὐδὲν ἤττον, δέσποτα,
ἄνθρωπος οὗτός ἐστιν, ἂν ἄνθρωπος ἡ.

28 See p. 115.

τοῦτο seems unlikely. Perhaps Philemon wrote ὡσπερ τὰ δειδρα καρπόν, οὕτω τὸ δάκρυον (or τὰ δάκρυα, which Plutarch's text gives as against Stobaeus). In 31. 7 Dobree corrected τοῖς with great probability to οὕτως. There is no objection to the dactyl in the fifth foot: cf. *e.g.* 76. 4 εἰ λέγοι τις Σικελικά.

εἰσενέγκηται contributes does not seem right, nor even brings to bear, if we translate the word so. Did not Philemon write *ἐξενέγκηται*, produces, develops?

95.3 I think ἀπό should be ὑπό. The ἐγενήθη twice following seems to show that the meaning of 3 is not 'from the time of,' but ἐγενήθη ὑπό 'was created by,' and in this sense ἀπό would be wrong.

96. 5 νυνὶ δὲ διαφέροντα τοῖς καθ' ἡμέραν
δαπανήμασιν δὴ τὸν βίον ὁρῶ μόνον.

‘νὴ τὸν Δία διορῶ Bendl. νὴ τὸν Δι' εἰσορῶ Heim. δῆτ' αὐτὸν εἰσορῶ K.’ But the words only want rearranging :

νυνὶ δὲ τοῖς καθ' ἡμέραν ὁρῶ μόνον
δαπανήμασιν δὴ διαφέροντα τὸν βίον,

or δαπανήμασιν ὁρῶ μόνον δῆ. Cf. on Menander 537.

101. 1 ἐγὼ | λίθον μὲν εἶναι τὴν Ν. ?

183 Read οὐχ ὅτι or οὐ τεθαύμακ' εἰ. There is no point in Kock's οὐκέτι, for ἔτι is quite inappropriate, as far as I can see. His Νόθῳ for νόμῳ does not commend itself to me. Is the simple dative in referring to a play ever found in Diodorus? It is common later.

DIPHILUS.

17. 5 For αὐτῆς read αὕτη γ'.

32. 6 εἰὼν ἀπολαύειν τοῦτον ἤδη τὸν βίον.

Read τοῦ βίου.

60. 3 ταλαιπωρότερον οὐδέν ἐστι γὰρ
τῆς γαστρούς, εἰς ἣν πρῶτον ἐμβάλοισ,
ἀλλ' οὐχ ἕτερον ἀγγεῖον.

Meineke's βρωτὸν ἐμβαλεῖς ἅπαν will not do, because the first thing mentioned is soup, which is not βρωτόν an *edible*; nor Kock's πάντ' ἂν ἐμβάλοισ ἅμα, because there is no question of putting in everything, or even two things, together. πάντα however may well be right, and I should suggest εἰς ἣν πρῶτα μὲν πάντ' ἐμβαλεῖς. The μέν has no regular δέ following, but κοῦ προστίθημι τᾶλλα takes its place.

There is nothing wrong in ἀλλ'.. ἀγγεῖον without a preposition. Cf. for instance Ar. *Plut.* 399

XPE οὐκ ἔστι πω τὰ πράγματ' ἐν τούτῳ. BAE. τί φῆς ;
οὐ τῷ μεταδοῦναι ;

Theocr. 1. 117 οὐκέτ' ἀνὰ δρυμῶς, οὐκ ἄλσεα

62

ἄγνοεῖς ἐν ταῖς ἀραίς
ὅτι ἐστίν, εἰ τις μὴ φράσει' ὀρθῶς ὁδὸν
ἢ πῦρ ἐναύσει' ἢ διαφθείρει' ὕδωρ.

I doubt whether ἢ πῦρ ἐναύσειε can stand without a μὴ. In any case it is singularly awkward that this clause should be negative in meaning and the next positive. Should we read μὴ πῦρ ἐναύσει', ἢ δ. ὕδρ.?

MENANDER.

6. 3 Read δέ for γάρ. περισκελέστερον certainly means 'more firmly.'

23 ἴδιον ἐπιθυμῶν μόνος μοι θάνατος οὗτος φαίνεται
εὐθάνατος, ἔχοντα πολλὰς χολλάδας κείσθαι παχύν, κ.τ.λ.

Meineke takes ἐπιθυμῶν as a *nom. pendens* and supplies θάνατον with ἴδιον. Kock conjectures νῆ Δε' ἐνθυμονμένῳ μοι. But is it not pretty clear that ἴδιον ἐπιθυμῶν μόνος κ.τ.λ. is what the poet wrote? 'I have a private desire of my own.' Cf. *Meno* 77 c τί ἐπιθυμεῖν λέγεις; 'what sort of desire do you mean?' etc.

70

πάντ' ἐστὶ τῷ καλῷ λόγῳ
ιερόν· ὁ νοῦς γάρ ἐστιν ὁ λαλήσων θεός.

πανταχῇ and πάντῃ are conjectured, but what is τῷ καλῷ λόγῳ? and what is the general meaning? I take it to be that a man's (everyman's?) soul is a ἱερόν τῶν καλῶν λόγων, in which reason gives the divine response: ψυχὴ οἰκητήριον δαίμονος, says Democritus. τῶν καλῶν λόγων is obvious; the other words must be conjectural. ψυχὴ δὲ παντός ἐστι is open to the objection that probably an article would be needed with ψυχῇ.

In the *Classical Review* 12. 433 I commented on the considerable fragment of the *Γεωργός* edited after Nicole by Grenfell and Hunt (see now also a later text in Kretschmer *De Menandri Reliquiis Nuper Repertis*). I briefly record now with a few expansions and additions most of the suggestions I then put forward.

15 τὴν φιλάττην | ὥς οὐκ ἂν ἀδικήσαιμ' ἂν· οὐ γὰρ εὖσεβές

24 ἐν τοῖσδ' ἐγὼ νῦν εἰμι.

29 A stop after ὦν. Then perhaps γαρμῆ . . κόρην;

31 κατὰ τύχην.

34 καλόν γ' ἂν εἴη νῆ Δία is ironical and a continuation of Philinna's words.

40 ὅσα φέρομεν δὴ ταῦτα πάντα, omitting the πάλθ' before ὅσα. ὁμῶς at end of 39 is very doubtful.

42 οὐ σε καθεώρων.

44 The papyrus gives μᾶλλον δὲ πράξεων ἐσομένων, ἂν οἱ θεοὶ κ.τ.λ. Omit οἱ.

55 foll. read by G. and H. as follows

ἐνταῦθα χρείας γενομένης αὐτῷ τινος
κηδεμόνος οἱ μὲν οἰκέται καὶ βάρβαροι
ἔζησ' ἐκεῖνος· ἔστιν οἰμώζειν μακράν,
ἔλεγον ἅπαντες· ὁ δὲ σὸς νίος, οἷον[εἰ
νομίσας ἑαυτοῦ πατέρ', ἀπορθώσα[ς πάλιν
ῥλειφεν ἐξέτριβεν ἀπένιζεν φαγεῖν
προσέφερε παρεμυθεῖθ' ὁ πᾶν φαύλως ἔχει
. . . ζ[ῶ]ντ' ἀνέστησ' αὐτὸν ἐπιμελούμενος.

In the third line ἔζησε (ζ doubtful in the papyrus) is supposed to mean *vixit, he is no more*. But there is no authority for any such use, nor any probability about it. The translation of ἔστιν οἰμώζειν μακράν by 'we can do nothing but raise a long lament' is very unlikely in view of the ordinary idiomatic sense of οἰμώζειν μακρά (so it should be, not μακράν) *go and be hanged*. I conjecture therefore first that ἔζησ' ἐκεῖνος should be ἐξῆς ἐκεῖνος . . ἅπαντες, the phrase ἐξῆς πάντες or ἅπαντες being regular, and next that what all the slaves said to their apparently dying master, when he asked for anything, was σοῦστίν (*i.e.* σοί ἐστιν) οἰμώζειν μακρά. Then I would read οἷον ἂν (εἰ being only conjectural, as is the ending of the next line) νομίσας: ἀπορθῶσαι, or perhaps ἀπορθώσαι, *i.e.* νομίσας ἀπορθῶσαι ἂν οἷον ἂν ἑαυτοῦ πατέρα. Finally, keeping the παρεμυθεῖτο of the papyrus, but again substituting ξ for ζ in the last imperfect line, I would read and supplement thus προσέφερε, παρεμυθεῖτο, πᾶν φαύλως ἔχειν δόξαντ' ἀνέστησ' αὐτὸν ἐπιμελούμενος.

65 σχολὴν τρίβων.

69 διερχο|μέρον suggested here (not by G. and H.) is not good Attic for Menander's time, the participle ἐρχόμενος not being in use. Perhaps διαλεγομένον.

71 πάθῃ|μ' ἐπαθέν τι κοινόν is questionable, the usual phrase being πάσχειν τι without πάθημα, e.g. Dem. 18. 291 : 19. 195 : Aristot. *fragm.* 15 (45) : Xen. *Symp.* 1. 9. κοινόν however makes a difference.

G. and H.'s text goes on

καὶ χάριν
τῇ]ς ἐπιμελείας ὥς ἔτ' ἐκ παντὸς λόγου
δέο]ν αὐτὸν ἀποδοῦναι, μόνος τ' ὢν καὶ γέρων
νοῦν ἔσχε· τὴν γὰρ παῖδ' ὑπέσχηται γαμεῖν.

For ὥς the papyrus has ω and what G. and H. give as a doubtful ν. I should guess it was an ι and read χάριν . . ὥετ' ἐκ παντὸς λόγου δεῖν αὐτὸν ἀποδοῦναι. νοῦν ἔσχε is 'had a sensible idea.'

(Kock) *Fragment* 128. 7. Probably αὕτη for αὐτή.

203 ἐλεεῖν δ' ἐκείνος ἔμαθεν εὐτυχῶν μόνος.

ἀτυχῶν Herwerden, who also reads ἐλεινοῦς for ἐκείνος. The text as it stands makes sense, but not very satisfactory sense (*vereor ne versus corruptus sit*, Meineke), and I would suggest ἔμαθε δυστυχῶν μόνον. εὐ- and δυσ- are sometimes confused. Cf. Index.

ibid. μί' ἐστὶν ἀρετὴ τὸν ἄτοπον φεύγειν αἰεί.

Kock would read τᾷδικον, which is not near enough. Perhaps τᾷπονον. In Dio Chrys. 6. 16 ἀπορώτατον has been read for ἀτοπώτατον since Casaubon ; in Ar. *Met.* 1. 2. 982 b 13 MSS. vary between ἀπόρων and ἀτόπων.

285 φιλόμουσον εἶν' αὐτὸν πάνν,
ἀκούσματ' εἰς τρυφὴν τε παιδεύεσθ' αἰεί.

τᾷκούσματα seems probable and should perhaps be joined to the preceding words.

- 291 ταῦτόματόν ἐστιν ὡς ἔοικέ που θεός
σῶζει τε πολλὰ τῶν ἀοράτων πραγμάτων.

ἀδράτων Usener, which few will approve. Why not ἀορίστων in the sense of things that are or seem uncertain?

301 If δ' in line 5 is right, the lines preceding should be a statement, not a question. If they are made a question, δ' should perhaps be γ'.

- 302 οἱ λαλοῦμεν ὄντες οἱ τρισάθλιοι
ἅπαντες οἱ φυσῶντες ἐφ' ἑαυτοῖς μέγα.

In the absence of any satisfactory explanation or emendation I may suggest that a stop should be put after ὄντες (cf. on 23 above). 'What shadows we are,' as Burke says, 'we men who are talking here.' Then οἱ should be ὦ (cf. 404. 1) or possibly ἦ.

325. 7 γυνὴ πολυτελής ἐστ' ὁκληρὸν οὐδ' ἑᾶ
ζῆν τὸν λαβόνθ' ὡς βούλετ'· ἀλλ' ἔνεστί τι
ἀγαθὸν ἀπ' αὐτῆς, παῖδες· ἐλθόντ' εἰς νόσον
τὸν ἔχοντα ταύτην ἐθεράπευσεν ἐπιμελῶς, κ.τ.λ.

It does not seem possible to concur in the view that παῖδες are the good that comes of a wife. In that case the speaker states this in one word and after implying that there is only this one good immediately goes on to dwell in three lines upon a second, the attentions namely that in various ways the woman pays to her husband; and this is not even introduced with an *and* or a *besides*. Evidently then this is the ἀγαθόν τι, and παῖδες would seem to be a vocative, although it is true that we have several second persons singular further on. Cf. the παῖδες who are addressed in Nicolaus I. 41, and the plural in Menander 482. 1 παύσασθε νοῦν λέγοντες. ἔνεστι may be right, ἐν meaning *in the matter*, but it seems odd and we may think of ἀλλ' ἐν ἐστί τι. In line 3 should λυπήσαντα be λυπήσοντα?

- 360 χρηστοὺς νομιζομένους ἐφόδιον ἀσφαλὲς
εἰς πάντα καιρὸν καὶ τύχης πᾶσαν ῥοπήν.

Although Grotius suggested χρηστοῖς νομιζομένοις long ago, Bentley's objection seems to have prevailed with the

editors, that the participle would be wrong and the infinitive required (*χρηστοῖς νομίζεσθαι*), because the *ἐφόδιον* would otherwise have to be something distinct. He would hardly have argued thus, if he had called to mind such constructions as *πρέπει, συμφέρει*, etc. with a participial dative, e.g. *Dem. 22. 37 ὅσω συμφέρει μᾶλλον ἡμῖν καταγνοῦσιν* (i.e. *καταγνώναι*), *Xen. Oec. 4. 1 ἔμοι πρόποι ἂν μάλιστα ἐπιμελομένῳ* (i.e. *ἐπιμελεῖσθαι*), and *Hell. 4. 7. 2 εἰ ὁσίων ἂν ἔχοι αὐτῷ μὴ δεχομένῳ* (i.e. *μὴ δέχεσθαι*) *τὰς σπονδάς*. He thought a verb governing the accusative had been lost. Kock writes *χρηστὸς νόμιμός τε νοῦς*. But no doubt Grotius was right. The text of Stobaeus has *τύχης ῥοπήν πᾶσαν*, and *ῥοπήν πᾶσαν τύχης* would be at least as good as *τύχης πᾶσαν ῥοπήν*.

473 οὐ πᾶν τι γηράσκουσιν αἱ τέχναι καλῶς,
 ἂν μὴ λάβωσι προστάτην φιλάργυρον.

γὰρ πράττουσι Herwerden, γὰρ θάλλονσιν Blaydes. The sense required seems to me, not that the arts do not flourish, unless their representative (for that is what *προστάτης* means) is gain-loving, but that, unless this is so, they do not afford him much of a livelihood. I would therefore read, what is also nearer to the text, οὐ πᾶν τι γὰρ βόσκουσιν αἱ τέχναι καλῶς. They do not maintain him well, unless he practises them in a mercenary manner.

481. 8 πανήγυριν νόμισόν τιν' εἶναι τὸν χρόνον
 ὃν φημι τοῦτον ἢ ἐπιδημίαν, ἐν ᾧ
 ὄχλος, ἀγορά, κλέπται, κυβεῖαι, διατριβαί.
 ἂν πρῶτος ἀπίης καταλύσεις, βελτίονα
 ἐφόδιν ἔχων ἀπῆλθες, ἐχθρὸς οὐδενί.
 ὁ προσδιατρίβων δὲ σκοπιάσας ἀπώλεσε
 κακῶς τε γηρῶν ἐνδεής του γίγνεται.

Three or four things here are or seem wrong. First ἐν ᾧ in line 9 should be ἐν ᾗ: the relative clearly refers to *πανήγυρις* and *ἐπιδημία* (*ἀποδημία* in the parallel passage of Alexis (219. 10), but *ἐπιδημία* is better as indicating the place), not to the time. ὃν φημι may or may not be right. I incline to think it is. ἂν πρῶτος ἀπίης (or *πρῶτος ἀπέλθης*) *καταλύσεις* means nothing. Meineke ἂν πρῶτ' ἀπίης ἐς (*sic*) *καταλύσεις*, but there is no point in the mention of a

κατάλυσις or *ἴηη*, and *πρῶτ'* is even more wrong than *πρῶτος*. *πρῶτος* (Preller) may seem tempting, till we remember that it means *early in the day or year*, not *before other people*. The comparatives following point to a comparative here, and we should probably write *πρότερος*, which often gets confused with *πρῶτος*. The best I can make of *καταλύσεις* is to suggest *κατανύσας* in the sense either of *hurrying* (*ἀνύσας*) or of *having despatched your visit*, but there seems no exact authority for either use. Porson was probably right in changing *σκοπιάσας* (or *κοπιάσας*) *ἀπώλεσε* to *ἐκοπίασεν* (the *α* being long) *ἀπολέσας*, and we must make *ἀπολέσας* refer to *ἐφόδια*.

482 παύσασθε νοῦν λέγοντες· οὐδὲν γὰρ πλέον
ἀνθρώπινος νοῦς ἐστίν, ἀλλ' ὁ τῆς τύχης,
εἴτ' ἐστὶ τοῦτο πνεῦμα θεῖον εἴτε νοῦς,
τοῦτ' ἐστὶ τὸ κυβερνῶν ἅπαντα καὶ στρέφον.

ὁ τῆς τύχης, *i.e.* νοῦς cannot very well be right. The expression is almost or quite absurd and not to be defended by line 3, for it is one thing to say that chance really is νοῦς and quite another to talk of the νοῦς τῆς τύχης. Moreover, εἴτε . . . εἴτε is inconsistent with assuming the νοῦς. Should we not then read ἀλλὰ τὸ τῆς τύχης? Cf. Dem. 4. 45 τὸ τῆς τύχης συναγωνίζεται and *ib.* 12: Eur. *I.A.* 1404 τὸ τῆς τύχης . . . νοσεῖ: *Alcib.* 2. 147 A. πλέον in 1 is doubted, but I am not sure of its being wrong.

531. 13 (Of man in comparison with other ζῶα.)

ἀσθενέστατον γὰρ ὃν
φύσει μεγίστοις οἰκονομεῖται πράγμασιν
ὅταν πέσῃ δέ, πλεῖστα συντρίβει καλά.

Φοι οἰκονομεῖται, which makes no sense, we have such unsatisfactory conjectures as *διαπονεῖται* and *οἰκοδομεῖται*. Considering the general sense, may we not feel sure that οἰκο- represents ὄγκο-? ὄγκος is just the word for the superiority of man. Cf. such passages as Eur. *Androm.* 320 *μυρίοισι δὴ βροτῶν οὐδὲν γεγῶσι βίοτον ὄγκωσας μέγαν*: *fragm.* 81 *ταπεινά . . . λέγειν, ἐς ὄγκον δ' οὐκ ἄνω βλέπειν τύχης* and 825: Soph. *fragm.* 856: Herod. 6. 126 *ὅσοι σφίσι τε αὐτοῖσι ἦσαν καὶ πατρίῃ ἐξωγκωμένοι*: and very many others. For the correction cf. Reiske's ὄγκον in *ἡ πόλις εἰς ἐλάττωτα οἶκον*

συνήκται (D. Hal. *Ant. li.* 3. 11. 7) and Eur. *Ion* 15, where γαστρὸς οἶκον has long been corrected to ὄγκον.

As to the latter part of the compound we cannot be so sure. ὀγκοποιῶ occurs in the sense required (ὀγκοποιεῖν καὶ ἐπαίρειν τὸν λόγον) in a late writer and ὀγκοποιεῖται may be the word here.

532. 6 τὸν δὲ τρόπον αὐτῆς τῆς γαμουμένης μεθ' ἧς
βιώσεται μήτ' ἐξετάσαι μήτ' ἰδεῖν.

εἰσιδεῖν Meineke. I should prefer εἰδέναι or διδεῖν.

A few lines below (10) I suggest τὴν . . . καθεδουμένην for the genitive.

536. 6 ἔχει should, I think, be ἔχεις, matching ἐπιλάβοιο (Porson for ἐπιλάβοι) in line 9.

537 ὁ μὲν Ἐπίχαρμος τοὺς θεοὺς εἶναι λέγει
ἀνέμους, ὕδωρ, γῆν, κ.τ.λ.

Dobree was certainly right in demurring to τοὺς θεοίς. Epicharmus did not say that the gods were winds, but that the winds were gods. Dobree left out τοὺς and put in a γάρ after μὲν. I think θεοίς and ἀνέμους should exchange places.

538 Read ἄν for ὅταν in 1 and ὅταν ὁδοιπορῆς for ὡς ὁδοιπορεῖς in 2. ὡς *when* can only be used with a past tense or a historic present.

In line 7 men were proud of their birth or wealth or fame, κατ' οὐδὲν αὐτοῖς τῶνδ' ἐπήρκεσεν χρόνος. Possibly χρόνῳ or ἐν χρόνῳ *finally*. F. W. Schmidt reads χρόνῳ (Kock) but joins it with the next line. μόνον is much too poetical. κατ' is Kock's correction of the MS. καί: perhaps it should be καίτοι.

541. 8 Wyttenbach's εἰς ὃ δεῖ, quoted by Headlam, makes excellent sense, if we may understand it of *time at which*, but not otherwise.

542. 3 Join ἴσως with συνηγωνίζετο.

544 παράδειγμα τοὺς Σύρους λαβέ.
ὅταν φάγωσ' ἰχθὺν ἐκείνοι, διὰ τινα
αὐτῶν ἀκρασίαν τοὺς πόδας καὶ γαστέρα
οἰδοῦσιν, ἔλαβον σακίον, εἴτ' εἰς τὴν ὁδὸν
ἐκάθισαν αὐτούς.

Kock is right in reading οἰδῶσιν, but surely not in ἐκεῖ καί for ἐκείνοι. I would rather suggest διὰ τε τήν for διὰ τινα (τήν and τινά getting confused sometimes) or insert τ' before ἀκρασίαν. Grotius εἶτα σακίον ἔλαβον εἰς θ' ὁδὸν ἐκάθισαν αὐτοῖς.

549. 5 παρηγόρει δὲ τὰ κακὰ δι' ἐτέρων κακῶν.

There is not much sense in this admonition. Read καλῶν and it becomes very different. τὰ καλὰ (552. 2) and καλὰ without an article often stand as a substantive. For the correction cf. on Ἀδέσποτα 412 below.

557. 4 τὰ δ' ἴδια προστιθέασι τοῖς ἀλλοτρίοις.

The second syllable of ἀλλοτρίοις cannot be long. Either τοῖς ᾱ̄ is an adscript, corresponding to τὰ τῶν πέλας in 2, or it belongs to the next line and something, e.g. ἀποβεβλήκότες, has been lost before it.

573 ὀργῇ παραλογισμός ποτ' οὐδεὶς φύεται.

One would think the poet must have written

ὀργῇ λογισμὸς οὐδέποτε παραφύεται.

Cf. 407. 3 ἀλλ' ἐγγὺς ἀγαθοῦ παραπέφυκε καὶ κακόν. παρα has strayed from its place.

580 Perhaps εἰ γὰρ ὁ δεσπότης
ἀπολώλεκ' (or ἀπόλεσ') αὐτὸς πάντα.

666 ἢ πολλὰ φανερώς ᾱ̄ δεῖ μετ' ὀνειδούς λαβεῖν.

Grotius ἀλλά for ᾱ̄ δεῖ, and see Kock for other suggestions. Surely ᾱ̄ μετ' ὀνειδούς δεῖ.

714 ὅταν γέρων γέροντί <τις>? γνώμην διδῶ,
θησαυρὸς ἐπὶ θησαυρὸν ἐμπορίζεται.

Meineke ἐκπορίζεται, but Kock rightly challenges the construction with ἐπὶ θησαυρόν. ἐπι(or ἐμ)φορίζεται suggests itself.

734 Perhaps ἐσπούδαξε <δρῶν>.

1092 οὗτ' ἐκ χερὸς μεθέντα καρτερὸν λίθον
ῥᾶον κατασχεῖν οὗτ' ἀπὸ γλώσσης λόγον.

The comparative ῥᾶον is unmeaning and must be wrong, but it is harder to correct than the ῥᾶον in *Monost.* 170 (see below). Perhaps we should write ῥάδιον for καρτερόν, since the hardness of the stone has little to do with it, and then ἔστιν for ῥᾶον. Notice the parallel from Plutarch given by Kock.

1097 ἂν ἀγνοῶν τι παρά τινος θέλῃς μαθεῖν,
τὸ τοῦ μαθητοῦ πρῶτον, ἔχε τὴν σιγὴν.

Possibly τὸ τοῦ μαθητοῦ πρόσφορον, σιγὴν ἔχε. A genitive is found with τὸ πρόσφορον in one or two places.

1098 ὁ μὴ γέλωτος ἄξιός ἂν ᾖ γέλως, κ.τ.λ.

Simpler than any change proposed would be the change of order,

ἂν ᾖ γέλως ὁ μὴ γέλωτος ἄξιός,

(cf. on 666) and this is also better than one line ending with γέλως and the next with κατάγελως.

THE NEW (1907) MENANDER FRAGMENTS.

The following suggestions on the fragments of the four plays found and published by Lefebvre are reprinted with very slight change from the *Classical Review* xxii. 48.

Ἦρωσ. 26 κερμάτιον εἰ συνηγμένον | ἦν διὰ πόνων σοι, τοῦτ' ἐμοὶ δοῖναι τέως | σφίξειν ὑπὲρ σοι, μὴ σεαυτὸν πράγματα | εἰς τηλικαυτ' ἄγειν. 33 μὴ καταρῶ μοι. 65 πράξειν.

Ἐπιτρέποντες. 1 Invert the two speakers in this line. 66 κἂν | ἦν apodosis. ἔλαβεν ἂν. 85 τουδὶ λόγον . . . ἀπαιτεῖ! 92 ὅτι. 98 ἦν ὑπὲρ τούτου λέγων ἦκω δέ. 122 τῇν βίαν δέ. Cf. 126-7. 157 αὐτὸς ὅσα λαβὼν ἔχεις. 174 ἀπόδειξον? Cf. Thuc. 1. 129. 183 προσπαίζεις ἐ. belongs to S. 260 αἷς μὲν γὰρ ἔψαλλον κόραις αὐτόθι κιθάραν (or λύραν) ἔπαιζον. 262 καὶ μάλ' οἶ. 263 παῖδα δὴ τίς ἦν. 304 οἶδ' εὐθύς. 340 τοπαστικὸν τὸ γύναιον, ὥσπερ ἐρπετά (or -όν), i.e. creeping things that go round an obstacle in their path. Plut. *Lycurg.* 9 ἐπεὶ χαλεπῶς ἑώρα προσδεχομένου τὴν ἀντικρὺς ἀφαίρεσιν, περιῆλθεν ὁ δῶ καὶ κατεπολιτεύσατο κ.τ.λ. Cf. in a way Goldsmith's saying that

Burke wound into a subject like a serpent. 355 μ' ὄρῳ ὄρῳ with infin. as in Thuc. 8. 60. 386 If τοιουτοῖ can stand for τ. τι, then read τί γάρ τις ἂν νομίσειεν ἄλλο τὸ γεγονός. 403 ταῦτ'. 404 λοιδορεῖτ'. 420 αὐτὸν δ' ἔδειξας or δείξεις? 424 ὁμοιά γ' εἶπεν. 476 πῶς; λέγεις . . . βίον all spoken by O. 478 ἡμῶν οἱ θεοί. 487 συντρίβοι σε τῆς παρρησίας, part of S.'s words. Cf. Soph. O.T. 1478 καί σε τῆσδε τῆς ὁδοῦ δαίμων ἄμεινον ἢ μὲ φρουρήσας τύχοι: Eur. Or. 1407 ἔρροις τᾶς ἀσύχου προνοίας: Ach. Tat. 4. 15. 6 σοὶ μὲν ἀγαθὰ γένοιτο τῆς διακονίας. 490 θεοί! belonging to O.? 515 ἐπαριστέρως συνῆκε? 516 οὐδενὶ γὰρ εἰτύχημα . . . ἐγένετ'.

Περικειρομένη. 5 καὶ τοῦ πολέμου. 28 μεμῖνκ'. 31 ὑπὸ τούτου. 38 τὰ λοιπὰ δ' αὐτὸς ὑπολάβοι τις ἂν. 63 ζῶσιν τρόπον τιν' . . . αὐται. *They do have a life of it.* 81 τίς ἐσθ' ὁ δ' αἴτιος; 82 τάχ' ἂν ἴσως or τάχα τέως. 83 οὖν οὐ. 103 μετρίως with λέγειν. Cf. Ἐπ. 19. 107 ὅπως? 108 πρὸς θεῶν. 110 ἐνδύμαθ' οἳ φαίνεθ' ἡνίκα Γλυκέρα λάβοι, or φαίνεθ' ἡνίκ' ἂν ἡ κόρη λάβῃ. 111 ΠΑΤ. οὐ γὰρ ἐωράκειν ποτὲ ἔγωγε and ἦν for ἐστ'. 147 πραχθήσεται τοῦτο τὸ γέλοιον. 149 σιγᾶν σ'. ἐγὼ δέ σ' ἄγαμ'.

Σαμία. 15 I have thought (very doubtfully) of καὶ στεφανούμενος θεῶ. 33 δοῦλη καὶ τότε (ἔτ' οὐσα τιθηνήσω?). 66 πειρατέον | αὐτὸν παραγαγεῖν ἐστι τοῦ μαθεῖν ἃ δεῖ? *that I may learn from him what I want.* 84 τό γ' ἐνθαδί. 93 πρὸς με, νῆ Δία. 105 ἔμεγέ φημι? 109 ἤδη γε, i.e. στίξω σε. ἤδη so used in 155. 115 ἡρεθισμένος. Cf. Timocles 30. 117 ἦν ἂν ἐπὶ τῆς αὐτῆς διανοίας νῦν ἔτι. (πρίν is not used in common Attic, except as a conjunction.) 118 ἐμοί τ' ἐπίθετ' οὐκ ἄσμενος. 124 κατέλαβεν. 125 ἐξεργάζεται. 127 ποτέ or πω (for τοι) and perhaps τὸν μηδ'. 136 καὶ τἀτύχημα μὲν. Cf. Ἐπ. 419, 423, 426, all referring to an irregular birth. 146 τίς ὁ γέρων; 159 Perhaps κἄν τι καί (as in the MS.) with aposiopesis or interruption, *even though*, i.e. in spite of what passes or of your remembering what has passed between us. Cf. Ajax 520-1: Eur. Hec. 828-9. 178 Possibly ἔτεραι, the confusion being common. 196 ἐμβροτησίας. Ar. Ach. 833 probably πολυπραγμοσύνης. 209 φησὶν ἐμπρήσειν ἀπειλῶν (?), τὸν ὑἱδοῦν δ' ὀπτόμενον ὄψον ἀρτύσειν. 235 δεινά γ'. 244 οὐκ ἀκήκοας λεγόντων; 260 διὰ κειῆς σοι and 308 οὕτως ἐφυγες. 261 παῖδας. 263 οὐδ' ἂν εἰ σφάττοι τις αὐτόν.

264 ἀθυμία. 265 εἰκὸς ἦν. 270 συμπεσεῖν. 274 ἔννονος
 γίγνομαι. 276 σφόδρα. 289 περιοπτεύον. 291 μοι πάνν.
 306 τὸ πᾶν. 322 πιθανὸς εἶναι μανθάνων? 327 διακίνει, if
 the anapaest is right. 328 ἄγουσι γάρ. 329 τὰ θύμαθ'.
 336 ὄντως ἴσως. 337 σπεῦσον. 339 ἀπιέναι.

Γνώμαι Μονόστιχοι.

Along with the fragments of Menander is usually printed a large collection of Γνώμαι μονόστιχοι, or apophthegms contained usually in a single line, traditionally derived from his plays. Some of them come from him, some from other comic poets, many from tragedy, others from other sources, and many no doubt are late. The MS. evidence for them is at present so uncertain (see Kock's Preface to his third volume and also his article in the *Rheinisches Museum*, Vol. 41) that it might be the part of wisdom to follow Kock's example and not deal with them at all, the more so since their absence from his edition makes it difficult to ascertain what scattered conjectures have been proposed for the improvement of the text. I will however set down what has occurred to me in the course of several readings. I give the text and numbering of Meineke's larger edition of the Comic Fragments (4, p. 340).

6 ἅπαν τὸ κέρδος ἄδικον ὃν φέρει βλάβην.

ἅπαν τὸ κέρδος would naturally mean not *all gain* but the *whole gain*. Read ἅπαντι.

30 ἀνὴρ ἄριστος οὐκ ἂν εἴη δυσγενής.

A superlative is quite out of place. Perhaps ἀνὴρ ὀχρηστός. Cf. Meineke's probable conjecture of χρηστά for ἄριστα in Aesch. *Sept.* 183 ἢ ταῦτ' ἄριστα καὶ πόλει σωτήρια κ.τ.λ. and Orelli's ἄριστον for ἄχρηστον in Aen. *Tact.* 2. 1.

53 ἀρχὴν νόμιξε τὸν θεὸν φοβεῖσθαι.

Perhaps φοβεῖσθαι is a gloss on τὸ δεδιέναι. ἀρχήν seems imperfect and a genitive may have been lost before it. Or should we read ἀρετήν?

60 βραδὺς πρὸς ὀργὴν ἐγκρατὴς φέρειν γένου.
ἐγκρατῶς φέρων?

65, 66 βιοῖ μὲν οὐδεὶς ὃν προαιρεῖται βίον.
βίος κέκληται δ' ὃς βία πορίζεται.

These two lines should be joined together and ὅτι read for ὅς. It is not clear from Meineke's note whether there is any MS. authority for ὅτι.

73 βοηθὸς ἴσθι τοῖς καλῶς εἰργασμένοις.

Probably σ' εἰργασμένοις. In 601 ζῆται ποιεῖν εἰ τοῖς καλῶς εἰργασμένοις read τοὺς καλῶς σ' εἰργασμένους.

114 δίκαιος εἶναι μᾶλλον ἢ χρηστὸς θέλε.

'Corruptum χρηστός. Sententia postulat *felic* aut *dives*' says Herwerden. May not the sense be or resemble that of the English proverb, 'be just before you are generous'? χρηστός might express either generosity or a weak kindness not always admirable.

115 δεῖ τοὺς φιλοῦντας πίστιν, οὐ λόγους ἔχειν.

It is hard to make any sense of οὐ λόγους. Should we read εὐλόγως?

119 δίκαιος ἴσθι ἵνα δικαίων τύχῃς.

Non est antiqui poetæ says Meineke, but δίκαιος ἴσθι τῶν δικαίων ἵνα τύχῃς might be.

158 εαυτὸν οὐδεὶς ὁμολογεῖ κακοῦργος ὢν.

The meaning should be 'no one admits to himself' (πρὸς αὐτόν? αὐτῷ γάρ?): a statement not more untrue than Juvenal's *se iudice nemo nocens absolvitur*.

167 ἀκαταφρόνητός ἐστι σιγηρὸς τρόπος (σιγηρὸς Blaydes).

It will be another example of a well-attested error, if this stands for ἀκαταφρόνητος (Hirschig οὐ καταφρόνητος). The point may resemble that of Eur. *Med.* 319-20, or that of Ar. *Ran.* 916.

178 εὔρεῖν τὸ δίκαιον πανταχῶς οὐ ῥάδιον.

This being rather pointless, perhaps we ought to write εἰπεῖν for εὔρεῖν, understanding εἰπεῖν to mean *speak out, dare to utter*. Cf. p. 79.

182 ἔστι κὰν κακοῖσιν ἡδονῆς τι μέτρον.

Perhaps μέτρον τι δ' ἔστι (or, if the line is tragic, ἔστιν τι μέτρον) κὰν κακοῖσιν ἡδονῆς.

185 εὐνοῦχος ἄλλο θηρίον τῶν ἐν βίῳ.

This may be the remains of something like κάκιον οὐδέν ἐστιν ἢ | εὐνοῦχος ἄλλο κ.τ.λ.

191 ζῆθι προσεχόντως ὥς μακρὰν ἐγγὺς βλέπων.

ὥς <τὰ> μακράν? or ὅσα μακράν (i.e. ἐστι)? If προσεχόντως might have a dative, τοῖς μακράν would give fair sense.

194 ζῆν βουλόμενος μὴ πράττε θανάτου ἄξια.

θανάτου γ' ἄξια Meineke. θανάτου 'πάξια? θ. ταῖς? τὰ θ. ἄ.?

203, 204 ἦθῃ πονηρὰ τὴν φύσιν διαστρέφει.

ἦθος πονηρὸν φεῦγε καὶ κέρδος κακόν.

'Hθῃ and ἦθος should be ἔθῃ and ἔθος.

206, 207 ἡδιστόν ἐστι τῶν ὑπαρχόντων κρατεῖν.

ἡδιστόν ἐστιν εὐτυχοῦντα νοῦν ἔχειν.

'Pleasantest' is a strange word to use: yet cf. a fragm. ascribed to Democritus (Mullach 248, Natorp 5) ἡδὺ μὴδὲν ἀποδέχεσθαι ἦν μὴ ξυμφέρη. 'Best' (ἄριστον) or 'difficult' or 'uncommon' would make sense, but I do not see clearly what the Greek word is likely to have been. Was it ἐθιστόν or ἐθιστέον?

209 ἥξει τὸ γῆρας πᾶσαν αἰτίαν φέρον.

πᾶσαν αἰτίαν? I should take it in the sense of 552 ὁ γῆρας ἐχθρὸν σωματίων ἀνθρωπίνων, ἅπαντα συνλὼν τὰ καλὰ τῆς εὐμορφίας, κ.τ.λ. and 648, an imperfect sentence (c. Meineke on 32), ἅπαντ' ἀφανίζει γῆρας, ἰσχὺν σώματος, i.e. in the sense of 'sans teeth, sans eyes, sans taste, sans everything.' Democritus calls old age ὀλόκληρος πῆρωσις.

221 ἡδὺ σιωπᾶν ἢ λαλεῖν ἂ μὴ πράπει.

Here again ἡδύ must be wrong for two reasons, and this time it is easy to see what the original word probably was. Read ἐλοῦ (ΕΛΟΥ for ΗΔΥ), for ἐλοῦ ἢ comparing Dem. *Ol.* 2. 22 ἐλοίμην ἢ and other passages.

229 θεὸν σέβον καὶ πάντα πράξεις ἐνθέως.

For ἐνθέως we should read σὺν θεοῖς or σὺν θεῷ 'with heaven's help.' Ἐν and σύν are often confused.

235 θησαυρός ἐστι τοῦ βίου τὰ πράγματα.

I conjecture γράμματα for πράγματα, as the words are sometimes confused. See Schäfer's *Greg. Cor.* 1. 185 note and elsewhere. For the sense compare such other γνῶμαι as

312 λιμὴν πέφυκε πᾶσι παιδεία βροτοῖς,
403 ὁ γράμματ' εἰδὼς καὶ περιττὸν νοῦν ἔχει,
438 ὁ γραμμάτων ἄπειρος οὐ βλέπει βλέπων,
652 βακτηρία γάρ ἐστι παιδεία βίου,
657 διπλοῦν ὁρῶσιν οἱ μαθόντες γράμματα,

with the saying which Diogenes (5. 1. 21) attributes to Aristotle, κάλλιστον ἐφόδιον τῷ γήραϊ τὴν παιδείαν ἔλεγε, and Diodorus 12. 13. 2 (end).

This seems much more likely than Kock's attempt (*Rhein. Mus.* 41. 90) to connect the line in meaning with Aesop *Fab.* 22 (98) ὁ μῦθος δηλοῖ ὅτι ὁ κάματος θησαυρός ἐστι τοῖς ἀνθρώποις.

246 θυσία μεγίστη τῷ θεῷ τὸ εὐσεβεῖν.

τό γ' Meineke. Possibly τὸ μὴ ἀσεβεῖν or μὴ δυσσεβεῖν.

249 θνητὸς πεφυκὼς τοῦπίσω πειρῷ βλέπειν.

τοῦπίσω is of course the future, and why should a man be bidden to try to foresee the future! θνητὸς πεφυκὼς points plainly to the exactly opposite precept and we must conclude that in the previous line (or perhaps in the same, being a tetrameter) μὴ was found; cf. 362. In like manner 327 λέοντι σιζῆν ἢ γυναικὶ συμβοῖν presupposes something missing, e.g. ἐλοῦ, and 613 μὴ μόνος ἐπίστασ' ἀλλὰ καὶ δοῦναι

φίλοις is seemingly imperfect ; perhaps also 680 καλὸν τὸ νήφειν ἢ τὸ πολλὰ κραιπαλᾶν.

257 ἴσος ἴσθι πᾶσι κἂν ὑπερβάλλης βίῳ.

Read βία. Cf. Soph. Aj. 130.

262 ἱκανὸν τὸ νικᾶν ἐπὶ τῶν ἐλευθέρων.

ἐστι τῷ γ' ἐλευθέρῳ? Or we might try something like καλὸν τὸ νικᾶν ἐπὶ γε τῶν ἐλευθέρων, as in 299 καλὸν τὸ νικᾶν, κ.τ.λ. But the sense is uncertain.

270 ἱκανῶς βιώσεις γηροβοσκῶν τοὺς γονεῖς.

Here, if not in 262, the confusion of ἱκανός and καλός seems plain. Read καλῶς. βιώσεις may be right.

299 καλὸν τὸ νικᾶν, ὑπερνικᾶν δὲ σφαλερόν.

ὑπερέχειν δ' οὐκ ἀσφαλές? νικᾶν seems accidentally repeated in ὑπερνικᾶν.

318 λιμὴν πλοίου μὲν, ἀλυπία δ' ὄρμος βίου.

Read
λιμὴν
πλοίου μὲν ὄρμος, τοῦ βίου δ' ἀλυπία.

Cf. Meineke's note.

328 λάλει μέτρια καὶ μὴ λάλει ἂ μὴ σε δεῖ.

Perhaps μέτρια λαλήσεις μὴ λαλῶν ἂ μὴ σε δεῖ, or μ. λαλεῖς, εἰ μὴ λαλεῖς ἂ μὴ σε δεῖ.

331 λαβὲ πρόνοιαν τοῦ προσήκοντος βίου.

Read λαβεῖν rather than with Meineke λαβοῦ.

337 μισθὸς διδάσκει γράμματ', οὐ διδάσκαλος.

Μισθός seems unmeaning. Perhaps μόχθος, as in the next line : μοχθεῖν ἀνάγκη τοὺς θέλοντας εὐτυχεῖν.

355 μήποτε λάβῃς γυναῖκα εἰς συμβουλίαν.

Meineke γυναῖκας, but the plural is less likely. Perhaps γυναῖκα μὴ λάβῃς ποτ', or εἰς may be an error for πρὸς.

362 μὴ γάμει γυναῖκα κοῦκ ἀνοίξεις τάφον.

I would either read μὴ | γάμει γυναῖκα κοῦκ ἀνοίξεις <σοι> τάφον, or still inserting σοι regard the line as part of a trochaic tetrameter. There are many such commingled with the iambs in the *Sententiae* of Publilius Syrus, and some of these γινώμαι may very well have had that form originally. So 318 above.

364 μὴ πρὸς τὸ κέρδος <τὸ σὸν> αἰὲν πειρώ βλέπειν?

367 μετὰ δικαίου αἰὲν διατριβὰς ποίει.

Rather μετὰ τῶν δικαίων διατριβὰς αἰὲν ποιοῦ.

374 νέμεσιν φυλάττου μηδὲν <ἄγαν> ὑπερφρονῶν?

376 νικᾷ γὰρ αἰὲν διαβολὴ τὰ κρείττονα.

Should we alter νικᾷ to some verb meaning 'aims at' or 'assails'? Possibly δάκνει.

385 νῦν μὲν ἀναπαύει, ἡμέρα δ' ἔργον ποιεῖ.

Read ἀνάπασιν. Is ποιεῖ right? Perhaps φέρει.

424 οὐδεὶς ὃ νοεῖς μὲν οἶδεν, ὃ δὲ ποιεῖς βλέπει.

This could only mean 'no one knows what you think and sees what you do.' Read ὃ νοεῖς μὲν οὐδεὶς οἶδεν, ὃ δὲ ποιεῖς βλέπει, i.e. 'what you think, no one knows, but (he) sees what you do.' The change from οὐδεὶς and *nemo* to a positive idea is common enough: e.g. Plato *Symp.* 192 E οὐδ' ἂν εἰς ἐξαρνηθείη . . . ἀλλὰ . . . οἷοιτ' ἂν κ.τ.λ.: Hor. *S.* 1. 1. 1-3. For the meaning cf. Publilius Syrus *Sent. Append.* 11 (Ribbeck *Com. R. Fragm.*) *Cernuntur facta, nemini animus cernitur.*

428 οἷς μὲν δίδωσιν, οἷς δ' ἀφαιρεῖται τύχη.

οἷς δ' (perhaps merely a misprint in Meineke) should certainly be οὖς δ'.

430 ὃ μηδὲν εἰδὼς οὐδὲν ἐξαμαρτάνει.

There might be more truth in this, if we wrote εἰπὼν for εἰδὼς.

439 οὐδεὶς πῦρ εἰς χρήματα διδούς ἐπαύσατο.

Meineke says *in πῦρ εἰς latet genitivus substantivi dolorem vel malum indicantis*, and *πυρός* or *πυρετοῦ* has been conjectured. Rather, I should say, the words conceal an aorist passive participle in *-εις*, and the well-known *ὁ μὴ δαρεὶς ἄνθρωπος οὐ παιδεύεται* (422) suggests that *δαρεὶς* is the word. This very day (Nov. 6, 1896) it is reported in the *Times* that Mr. Justice Wills thought 'a punishment *so irrevocable as flogging* should not be added to the existing punishment.'

441 ὄρκον δὲ φεύγε καὶ δικαίως κἀδίκως.

If this means 'in every honest or dishonest way avoid taking an oath,' it seems little better than nonsense. Why should one avoid it so anxiously? Why dishonestly? We might read *καὶ δικαίων κἀδίκων*, understanding that an oath adds nothing to the word either of an honest or of a dishonest man, since *οὐκ ἄνδρὸς ὄρκοι πίστις ἀλλ' ὄρκων ἀνήρ*: *οὐ φεύγει καὶ δίκαιος κἀδικος*.

446 πολλοὺς ὁ καιρὸς οὐκ ὄντας ποιεῖ φίλους.

Perhaps *πολλοὺς ὁ καιρός, οὐχ ὁ τοῦς, ποιεῖ φίλους*, circumstances (or interest), not real feeling. Transposition of the words is easy enough, but emendation gives a much more pointed sense.

447 πολλοὶ μὲν εὐτυχοῦσιν, οὐ φρονοῦσι δέ.

Either, as sometimes happens, *μὲν* is much out of its place, or the writer must have gone on with something like *πολλοὶ δὲ φρόνιμοι δυστυχοῦσι τὸν βίον*.

448 πρᾶττε τὰ σαυτοῦ, μὴ τὰ τῶν ἄλλων φρόνει.

Probably *πράττων*: perhaps *πράττειν* and *φρονεῖν*.

452 πατήρ οὐχ ὁ γεννήσας ἀλλ' ὁ θρέψας σε.

Herwerden introduces the very poetical word *πέλει* (*πατήρ σ' ὁ θρέψας, οὐχ ὁ γεννήσας πέλει*). This may be avoided by some such turn as *ἐστίν σ' (or σὲ δ' ἦν) ὁ θρέψας, οὐχ ὁ γεννήσας, πατήρ*.

456 πονηρός ἐστι πᾶς ἀχάριστος ἄνθρωπος.

Many turns are possible : πᾶς τις ἀχάριστός γ' ἀνὴρ, πᾶς ἀχάριστος ὧν | ἄνθρωπος, etc.

465 ῥοπή 'στιν ἡμῶν ὁ βίος, ὥσπερ ὁ ζυγός.

It seems strange to say either of human life or a balance that it actually *is* a ῥοπή. Perhaps we should read ἐν ῥοπή. Cf. on 249 and 362.

470 ῥᾶον φέρειν δεῖ τὰς παρεστώσας τύχας.

ῥᾶον should perhaps be πρᾶως. Cf. 739 φρονοῦντός ἐστι ζημίαν πρᾶως φέρειν.

478 and 629 σωτηρίας σημεῖον ἡμερος τρόπος.

Though this is found twice, there seems little meaning in σωτηρίας. Some word signifying 'prosperity' seems wanted. It might be εὐημερίας, which with ἡμερος would give us a play upon words. εὐετηρίας would be doubtful prosody, and εὐπραγίας is hardly near enough.

523 ὕπνος δεινὸν ἀνθρώποις κακόν.

Ὑπόνοια has been suggested, but I fancy the original line was ὕπνος περιττὸς δεινὸν ἀνθρώποις κακόν. Cf. 88 γέλως ἄκαιρος ἐν βροτοῖς δεινὸν κακόν. Cf. Plato *Laws* 808 B and Diog. L. 3. 39 against too much sleep. (I find from Koek in *R.M.* that Meineke in his *editio minor* proposed ὕπνος δ' ἄκαιρος.) So Webster in the *Duchess of Malfi* 1. 1.

If too immoderate sleep be truly said
To be an inward rust unto the soul.

536 φρόνημα λιπαρὸν οὐδαμῶς [ἀν]αλίσκεται.

Meineke λαμπρόν. Perhaps ἱλαρόν with δ' or γ' before it. 'A merry heart goes all the day.' In Isocr. *Ep.* 4. 4 (p. 228 below) I suggest ἱλαρώτατον for the unmeaning λιγυρώτατον.

538 χρυσὸς δ' ἀνοίγει πάντα καίδου πύλας.

Meineke is inclined to accept καὶν Αἶδον πύλας. As far as the sense goes, one would rather expect πλὴν Αἶδον πύλας.

559 ὥς πάντα τιμῆς ἐστι πλὴν τρόπου κακοῦ.

Is ἰάσιμ' for τιμῆς too bold a conjecture? For the short
cf. 326, 577, 622.

590 φίλος φίλου δεόμενος οὐκ ἔστιν φίλος.

Unmeaning. The author wished perhaps for a candid friend and wrote φίλος φίλου φειδόμενος οὐκ ἔστιν φίλος. Cf. Syrus *Sent.* 10, *amici vitia si feras, facias tua.*

606 ἰσχυε σοφία κἀρετῇ, χρόνῳ δὲ μή.

For χρόνῳ we might read λόγῳ (χρόνος et λόγος ob similitudinem compendiorum quibus scribuntur, χ_o^{λ} (frequency est nota inversa λ_o^{χ}) et λ_o^{χ} , passim confunduntur Bast in Schäfer's *Greg. Cor.* 1. 33, note), meaning 'mere power of words.' Cf. Index. χρυσῶ would also give a good sense.

612 μηδέποτε πλούτει, θάνατον εὐλαβούμενος.

In wishing for something like ὑβρίζου in place of πλούτει, Herwerden curiously misses the point. It is that a man is wise in not accumulating wealth which he may never enjoy.

636 ψυχῆς ἀρχαίας οὐδέν ἐστι γλυκύτερον.

'Ακεραίας Meineke: ἱλαρῶς Schmidt. Perhaps δικαίας. The three letters α ρ χ are known to get confused respectively with δ ι κ. But are just people always the pleasantest?

644 ἀνάπανσις ἐστι τῶν κακῶν ἀπραξία.

This might be taken to mean that a man can escape troubles by doing nothing at all, and some one may compare Syrus *Sent.* 377, *nil agere semper infelicist optimum.* That however means rather that a man had better not try his luck, if it is habitually bad: and here ἀνάπανσις must mean *cessation*, not *avoidance*. When in trouble, a man cannot get out of it by mere ἀπραξία. Was the real word ἀταραξία, meaning that your troubles cease to exist, if you cease to concern yourself with them. Not to feel them is not to have them.

647 αὐτά σε διδάσκει τοῦ βίου τὰ πράγματα.

Perhaps διδάξει. I have also thought of τὸν βίον, but the genitive may very well stand.

653 βραβεῖον ἀρετῆς ἐστὶν εὐπαιδευσία.

Excellence does not however bestow a good education. It is good education that bestows excellence. Perhaps therefore we should read something like βραβεῖον ἀρετῆς ἐστὶν (or ἀρετὴ βραβεῖόν ἐστιν) εὐπαιδευσίας.

682 λεπτῶς γέ τοι ζῆν κρείσσον ἢ λαμπρῶς κακῶς.

For λεπτῶς γέ τοι Blaydes writes λιτῶς καλῶς, Schmidt λεπτῶς γὰρ εὖ. Λαμπρῶς κακῶς also seems to me doubtful, and I suggest λιτοὺς γὰρ εὖ ζῆν κρείττον ἢ λαμπροὺς κακῶς, the adjectives going closely with the verb.

711 ῥέγχει παρούσης τῆς τύχης τὰ πράγματα.

Is ῥέγχει anything but a blunder for τρέχει 'things go on swimmingly'? Cf. Pind. *Pyth.* 8. 32, τὸ δ' ἐν ποσὶ μοι τράχον ἵτω, where however τράχον is not always taken with ἵτω.

APOLLODORUS.

3 τοῖς γὰρ μεριμνῶσιν τε καὶ λυπουμενοῖς
ἀπαντα νύξ' ἔοικε φαίνεσθαι μακρά.

It does not seem to have struck anyone that ἔοικε, which with φαίνεσθαι is very weak, if not unmeaning, should be εἴωθε.

13. 7 Should ἀποτυχεῖν be ἐπιτυχεῖν? αὐτόν in that case could not be right and might represent πάντων. Notice the repetition of πᾶς (4 times) in the lines immediately following.

PHILIPPIDES.

26 οὐκ ἔστιν ἐμεθύσθην, πάτερ' λέγοντά <σε>,
'ἡμαρτον', ὥστε πρὸς ἐμὲ συγγνώμης τυχεῖν.

If this were the merely superfluous ὥστε (Soph. *Phil.* 656; Plat. *Phaedo*, 103 E, etc.), it would almost certainly come before the participial clause and follow close upon

ἔστιν. Read ὥς γε πρὸς ἐμέ. So for instance in Plat. *Prot.* 348 c the MSS. vary between ὥστε μοι (unmeaning) and ὥς γ' ἐμοί.

SOSIPATER.

1. 56 I suppose something to be lost after τίς δὴ τι.

EUPHRON.

11. 15 οὐδὲν ὁ μάγειρος τοῦ ποιητοῦ διαφέρει·
ὁ νοῦς γάρ ἐστιν ἑκατέρῳ τούτων τέχνη.

I cannot see any meaning in the last line, though it does not seem to have been questioned. What sense is there in saying that their reason is art? Is ὁ νοῦς a mutilation of ὁμόνους, *like-minded*? In D. Hal. *Lysius* 15 (486) οἱ λόγοι is plausibly restored for ὁμολογεῖ.

POSIDIPPUS.

19 οὕτω πολὺπουν ἐστὶν ἡ λύπη κακόν.

Various suggestions have been made for πολὺπουν. I have sometimes thought we might strike off πο and read οὕτω τι λυποῦν ἐστὶν ἡ λύπη κακόν. It would be an identical proposition of the type of 'much human nature in man,' etc. Menander says (667) οὐκ ἔστι λήπης . . . ἄλγῃμα μείζον τῶν ἐν ἀνθρώπου φύσει.

26. 6 σχεδὸν <πασῶν> τι?

ATHENION.

1. 21 ὥς δ' ἤρεσ' αὐτοῖς ὕστερον, καὶ τοὺς ἄλλας
προσάγουσιν ἤδη τῶν ἱερῶν γεγραμμένων,
τὰ πάτρια διατηροῦντες.

Surely πεπραγμένων, 'but not till the sacrifices are over.' In Lys. 14. 2 προγεγραμμένων is a mistake for πεπραγμένων. Cf. p. 106. I agree with Meineke that something has been lost between 24 and 26, unless 25, 26 themselves belong elsewhere. Possibly they might follow 43. 26 is too like 16 to come anywhere near it.

NICOMACHUS.

- 2 ἐργῶδές ἐστιν ἐν βίῳ βεβιωκότα
τοὺς τῶν φθονούντων πάντας ὀφθαλμοὺς λαθεῖν.

There would have been less desire to alter ἐν βίῳ, if scholars had remembered, what most of them at any rate must have known quite well, that in latish Greek βίος sometimes means *the world, society*, etc. ἐν βίῳ βεβιωκός is therefore a man who has lived in the world, as we say, and not in retirement or seclusion.

POLIOCHUS.

- 1 ἔλθῃ should probably be ἐθέλῃ.

'Αδέσποτα.

108. 3 Read αὐτόν for αὐτός.

115. 6 πάντων <γ'> ἐστί?

- 120 ἦπτων ἑαυτοῦ πορνιδίῳ τρισαθλίῳ
ἑαυτὸν οὕτω παραδέδωκε(ν) <γενόμενος>?

ἦπτων ἑαυτοῦ requires an ὢν or γενόμενος, and the latter word just finishes off the line.

- 123 Perhaps ἐν μέσῳ γῇ κειμένη.

212 The verse which Tiberius quoted to Agrippina (Suet. *Tib.* 53: Tac. *Ann.* 4. 52. 6) should be, I think,

εἰ μὴ τυραννεῖς, τέκνον, ἀδικεῖσθαι δοκεῖς;

I do not know why Koek gives it to comedy.

- 404 ἰσχυρόν ἐστι πλούσιος ἀγνοούμενον
ἔχων κληρονόμον.

Read <τὸν> κληρονόμον ἔχων.

- 412 ἡ δ' ἀρετὴ μόνη
καὶ διὰ καλοῦ τοῦ σώματος καταφαίνεται.

Is it not obvious that καλοῦ should be κακοῦ? Cf. on Menander 549. 5 above, p. 100.

463 οὐ διὰ τραπέζης οὐδ' ἐφ' (ἀφ' ?) ἐστίας φίλους.

1206. 4 τῷ πονουμένῳ ?

1224 ἔδει γὰρ ἡμᾶς τῷ θεῷ θύειν ὅταν
γυνὴ κατορύττηται τάφῳ, οὐχ ὅταν γαμῇ.

As the last three words are fairly certified by the metre, we should probably read ὅταν | γυναῖκα κατορύττη τις, οὐχ ὅταν γαμῇ.

ADDENDUM.

Philemon 28. There are storms not only for those who sail the sea, but also for those who stay at home.

χοῖ μὲν πλείοντες ἐνίοθ' ἡμέραν μίαν
ἢ νύκτα χειμασθέντες εἴτ' ἐκ τοῦ κακοῦ
σωτηρίας ἐπέτυχον· ἢ τὸ πνεῦμα γὰρ
αὐτοὺς τὸ σῶζον ἤκεν ἢ 'φάνη λιμὴν·
ἐμοὶ δὲ ταῦτ' οὐκ ἔστιν· οὐκ εἰς ἡμέραν
χειμάζομαι μίαν γάρ, εἰς τὸ ζῆν δ' ὅλον,
ἀεὶ τὸ λυπεῖσθαι δὲ μείζον γίγνεται.

So the fourth line stands in Meineke and Koek corrected from τὸ σῶζον ἢ μένη ἐφάνη λιμὴν. The article with πνεῦμα and σῶζον does not seem right, nor the imperfect ἤκεν side by side with gnomic aorists. Perhaps the poet wrote something like ἢ τὸ πνεῦμα γὰρ αὐτοῖς ἴσως ἀνῆκεν, 'either the wind drops or a haven comes in sight.' Cf. Alexis 15. 17 ὥσπερ πυρετὸς ἀνῆκεν and Herod 2. 113 οὐ γὰρ ἀνίει τὰ πνεύματα with 4. 152. Lines 5-6 give the antithesis to ἀνῆκεν.

THE DICTION OF ARISTOPHANES.

THOSE who have attended to the language in which even the iambic parts of Attic tragedy are written know how remote in many ways it is from the speech that in the fifth and fourth centuries was actually used by the people of Athens. The poets differ of course among themselves. Aeschylus keeps furthest away of all from the usual language of living men, Sophocles and Euripides draw nearer to it. It is even said sometimes that Euripides in particular takes it as the staple of his own vocabulary, as though he wrote in the Attic of his time and only threw in an old-fashioned poetical word now and then to grace his verse. This however is far from being the truth. There is one standard poetical language which all the tragic poets known to us from plays or fragments habitually used, and Euripides like the rest. Once carefully noted, it is quite unmistakable and quite unlike the language of the purest Attic prose. Many of the words belonging to it are so common in poetry that we are almost as familiar with them as with the usual words of prose and sometimes perhaps do not even notice that prose abstains from using them. Another thing that makes unobservant readers think the language of some tragedies not very different from that of prose is that, side by side with this regular poetical diction, the diction of prose is also largely admitted into tragedy, and no doubt a good deal more by Euripides than by Aeschylus. Many prose words are quite unfit for tragic use, but that 'selection of language really used by men' which Wordsworth declared to be the proper language of poetry, and which is certainly very often its most effective instrument, found frequent

place in tragedy along with the rarer poetical words which no one in actual life ever thought of using. Thus many simple familiar words were as much at home in Greek tragedy as in ordinary life, but most of them had poetical synonyms, which the tragic poet used as well and often in preference. There was no reason why he should not make use in his iambs of *παῖς* and *γῆ* and *οἰκία*, *ἐλθεῖν*, and *λέγειν*, *ἀκούειν* and *ὁράν*, and he did actually use them freely enough. But with equal, perhaps greater, freedom he used *τέκνον* and *χθών*: *δόμοι*, *δώρατα* and *στέγη*: *στεῖχειν*, *ἔρπειν* and *μολεῖν*: *αὐδᾶν* and *φωνεῖν*: *κλύειν*, *βλέπειν* and *λεύσσειν*. These and fifty words like them are the words that mixed with more every day Attic expressions form the real staple of tragic diction. In lyrics the proportion of ordinary words becomes much smaller, and the use of distinctly poetical, often quite rare, words much more marked; and the effect of this is of course heightened by other things.¹

With many and varying differences on which we need not now dwell the language of tragedy presents great resemblances to the kinds of language used in other forms of serious Greek poetry. The differences would bear more careful investigation than they have yet received. Many words for instance are common to epic and tragic poets, and yet there are other epic words metrically suited to tragedy that seldom or never appear there. So there are words belonging to lyrical poetry, actually used in the choral lyrics or monodies of tragedy, but seldom or never admitted into iambs. Putting however these fine distinctions aside, we may say that tragedy and other forms of serious verse have to a large extent in common a diction notably different from what for brevity's sake may be called that of prose. There cannot, I think, be any other European language in which the difference is so great. In Latin it was quite trifling in comparison. The actual

¹ Aristotle *Poet.* 22. 1458 b 18 foll. seems to bring all such words generically (e.g. *ὀλίγος*—*μικρός*) under the head of *γλῶτται*, though we cannot suppose that they were all to be found in the everyday language of this or that Greek community. His account of them is obviously imperfect, not even recognising archaism. Cf. *Rhet.* 3. 7. 1408 b 11 foll., where *οὐρανομήκης*, *πελώριος*, *τλήναι* are given as examples, the last from a fervent phrase of Isocrates.

vocabulary of Virgil and Horace, Ovid and Propertius is infinitely nearer to that of Cicero than the language of the three Greek tragic poets, of Pindar and Bacchylides, is to that of Isocrates and Demosthenes, or even to that of Plato. Passages of some length occur in which there is scarcely a poetical word to be found. Latin is not the least like Greek in this respect. Roughly speaking, it has no special poetical language. So with modern languages as far as my knowledge goes. We have in English many words seldom or never used, at any rate now, in prose, but English poetry does not really present a diction so largely, regularly, consistently peculiar as Greek. The same may be said, I think, of other modern languages. Certainly it holds good of French, which in this matter much resembles Latin. The foreign reader may come across a fair number of words that are strange to him, but he will often find that they are not specially poetical. Their occurrence is often due only to poetry being descriptive. In descriptive prose they may be found too.

We have been speaking so far of serious Greek poetry and of tragedy in particular. Is this special vocabulary found in humorous verse also? and if so, to what extent? In other words how far and under what circumstances, if at all, do Aristophanes and the other 'comic poets' appear to have made use of it? Do they admit it freely and without distinctions? Do they on the contrary adhere strictly to the living speech of their own times and give us like the orators, or even more faithfully than the somewhat formal and elaborated language of most orators, a faithful image of Attic as it was really spoken? Or again do they to some extent compromise, holding usually to the language of life and prose, but departing from it either capriciously or in accordance with certain general principles? With explanations both the second and the third alternatives may be said to be true. The first is certainly to be rejected.

Let us confine ourselves for the present to the only writer from whose hand we have complete comedies, remembering at the same time that his comedies or most of them are of the old school. What is true of him is not necessarily true of all his successors down to Menander and

Philemon. About Aristophanes the all-important fact to bear in mind is that there are usually four or five different levels upon which various parts of a comedy are composed, four or five different strata below or above one another. Of these strata the common iambic trimeters are the lowest. Probably iambics were not the earliest comic metre, but in our comedies they may be called the standard or normal metre more than any other. The players speak iambic trimeters when there is no particular reason for their speaking something else. In this standard or normal metre the diction is in an ordinary way almost entirely that of actual life and the poetical vocabulary above described has no natural place. At a level distinctly higher come trochaic tetrameters, a metre of more movement and excitement, as we know from tragedy also; and into them, sparingly but unmistakably, are admitted words a little above common speech, not used in the ordinary course of things and seldom or never—except for special reasons presently to be stated—allowed to appear in iambic senarii. There are two or three other forms of verse which go more or less with trochaic tetrameters, such as iambic tetrameters, and dimeters both iambic and trochaic. It is very hard to draw a line between these four species as regards the vocabulary allowed. They are all freer than iambic senarii, and perhaps the dimeters are the freest, for they have a touch of the lyrical about them. A very well-marked interval separates from any and all of these the anapaestic measures, mainly tetrameter, but sometimes dimeter, of which Aristophanes is so fond that the commonest and finest of them was called after him. ‘The rise and long roll’ of the ordinary anapaestic verse raises it a long way above the rhythm and general effect of prose, and its poetical character in this respect is matched by a corresponding liberty in the matter of diction, restricted however within limits by no means wide. We find very many words, and a few forms of words, in anapaests that would be out of place in any inferior metre. Finally, as our highest stratum of verse, we have the lyrics, varying infinitely among themselves in subject and language, character and elevation, some still humorous and common, some purely poetical. We may say of them as a class that

they admit the diction of poetry in considerable though varying degrees, and of a few, especially those religious or semi-religious in character, that they admit it almost as much as the lyrics of tragedy.

The best examples of pure lyrical poetry written, we may be sure, with real enjoyment on the poet's own part are the stanzas in which the Clouds make their coming known (N. 275 f., 298 f.) and again the charming lines in which the many tribes of birds are called together (Ar. 209 f., 227 f.). We may regret that chance or the poet has not given us more examples of his powers in this way. In them no resource of poetical diction is neglected. Other lyrical passages are less beautiful and some are a little conventional and perfunctory in their devotional character: others express various emotions in appropriate but not striking style. Now and then a touch of burlesque is added, for the reader or hearer never knows quite where to have the poet and may find him sily laughing when for a minute or two he has seemed serious enough. But in all these the doors of diction are thrown open and many of the words most familiar in Attic tragedy come crowding in. It must be noted however that in some plays and parts of plays, the first and last for instance, *Acharnians* and *Plutus*, the lyrical passages are both few and brief.

The ordinary comic iambs are at the opposite end of the scale to lyrics, and it is from them that the gradual rise must be measured. Careful study of Aristophanic language has therefore to start with these. There are two objects which such study proposes to itself. One concerns Aristophanes and Old Comedy in general, of which he is no doubt a fair representative. We seek to know just how far at this lowest level the comedy of Aristophanes keeps to the real and regular speech of men, and when, if ever, and how far it may rise above it. Our other aim is not study of the language of comedy in the light of what we happen to know about the Attic in general use, but better ascertainment of that common use by observation of the comic poet. In other words we seek first to know how far Aristophanes confines himself to ordinary words, and secondly to learn more securely from him what words were ordinary, and the latter study helps us in the

former. At first sight this may seem a method that can only proceed by circular reasoning. In using such and such a word he is following ordinary speech. How do we know that it belongs to ordinary speech? We know that from his using it. If his plays and the comic fragments were indeed all that we had to go by, this would be a fair and a fatal criticism. But it is not the case. We have all the extant writers of Attic prose to help us and a few minor aids into the bargain. It is by a very careful combination of the evidence afforded by the prose writers, who vary considerably among themselves, with that furnished by the comedies and comic fragments that we can to a large extent study and settle the two things simultaneously without begging any questions or arguing confusedly, even if not illogically, from one to the other. From observation of the prose writers, especially the orators, we may be disposed to think that a certain word was not in ordinary Attic use. If we find on search that it does not occur in Aristophanes' iambics or only occurs in one of two or three peculiar ways, our confidence is distinctly strengthened. In like manner an impression derived first from comedy may be confirmed by reference to prose writing. The two support, supplement, or check one another. The delicacy and difficulty of the task consist largely in this, that for certain reasons the occurrence of a word in prose writers or in comic iambics (not to say trochaics, etc.) does not by any means prove it to have been in common Attic use; and again that the absence of a word from both comedy and prose cannot always safely be taken as proof that it was not in such use, since we have to allow for the imperfection of the record, that is, for the relatively small quantity we have of Attic prose and comedy belonging to the best and most truly classical times.

It would take us too far away from our immediate subject to enquire minutely how it is that words may occur or even be common in certain Attic writers without being entitled to be regarded as good regular Attic words. It is perhaps the less necessary to do so, because in another work I have briefly dealt with this subject in general, and have also in particular shown very minutely how curious and in the strict sense how unattic is the vocabulary of the Attic

writer Xenophon. It is enough to repeat here that the use of a word by Xenophon or Plato, by Thucydides, and among orators by Antiphon and even Andocides must not be taken to guarantee it as belonging to ordinary Attic speech.

I am going to lay before the reader a mass of minute observations about the use of words, for it is only in these small, dry, and unattractive details that the matter can be studied. It will appear from them, I think, that in comic iambs, so far as our knowledge enables us to judge, Aristophanes seldom under ordinary circumstances makes use of words raised in any degree above the language of common life. His characters talk as the Athenian talked. It would even be putting their style too high, if we said without qualification that it was the language of the Attic orators. They are talking, not making speeches. They have the ease and freedom and naturalness, the colloquialism, coarseness, vulgarism, slang of Athenian streets and houses. The language of oratory need not be elevated, but it is almost always serious and careful, usually in some degree formal, with periodic sentences and well-chosen words; and in many cases, without at all passing the proper bounds of prose expression, it is dignified and impressive. Even with such artists as Lysias and Hyperbolus the simple and apparently impromptu everyday style which they put into the mouths of their clients is not the talk of Dicæopolis or Strepsiades, Xanthias and Dionysus. Under ordinary circumstances then Aristophanes makes no use in iambs of fine words.

But there are circumstances much commoner with him than with most modern literature of a comic kind, in which this restriction is thrown off and many expressions used which are more or less elevated, sometimes highly poetical. This occurs when he is parodying or burlesquing serious poetry. It is only careful study of the minutiae of language that shows how frequent with him this is. There are of course plenty of passages where it is on the surface for almost any reader to see, and the Greek scholia not seldom draw our attention to the fact and indicate the particular play or poem that he has in mind. But, when we read the comedies with the trained perception that

these linguistic observations give us, we find far more occasions in which from the language it becomes clear that he is burlesquing, not making characters speak in their own everyday manner. We are not to suppose that he is always thinking of some specific passage in a specific play; he is often only using tragic or dithyrambic language at large to produce a ludicrous effect, just as Ancient Pistol will now draw on actual expressions of Marlowe or others, now break into tragic fustian of his own. With burlesque of one kind or another the comedies teem, and, unless we have an eye for this, we are constantly in danger of thinking that he is using his own language, when he is as a matter of fact heightening the fun by the use of a style proper to serious verse and tragic situations. Often enough he emphasises it and gives us a further means of seeing what he is about by the rhythm of his lines, which will then not have the free, rough, irregular feet of comedy, but be carefully constructed with the smooth, solemn, measured iambs and spondees of tragedy; or he indulges in a touch of tragic prosody, the lengthening of a short vowel before mute and liquid: or with poetical syntax he omits the article that common speech requires.

Besides the many passages where some burlesque effect is intended there are just a few even in iambs where the poet becomes serious for a moment and has something to say which he really means,

τὸ γὰρ δίκαιον οἶδε καὶ τρηνυφδία.

In such a case the language may rise a little too, as sometimes in life when men feel strongly, and may aim not only at τὸ δίκαιον but at τὸ σεμνόν also. In iambs however this is quite rare.

There are occasional places again where religious terms and expressions have to be used. These are naturally of a serious and often elevated tone, standing apart from the context, which may be mean or jocose. We must also make exception now and then of iambic lines combined and mixed with others of a lyrical or semi-lyrical sort. The character of such a passage is heightened throughout, and the iambs themselves may sometimes admit an

expression which would not otherwise be allowed. Finally we have to recognise that in all languages comic verse indulges now and then in some license of words or form that would hardly pass in prose. It is excused by the necessities of metre and in modern languages of rhyme, and the very associations of verse help to suggest it. In our own language we shall find Hood and Barham, Calverley and Gilbert in purely comic verse occasionally allowing themselves such a license, and a small percentage of such uses may be conceded to Aristophanes. Just as comic iambs employ quite freely the longer forms in *-οισι, -αισι* of the dative plural, unknown to Attic prose except for a few places in Plato, and sometimes, though I think much more sparingly, the *-μεσθα* form instead of *-μεθα* in verbs (e.g. *ἐτρυχόμεσθα* *Ach.* 68), or again the optative *-οίατο* for *-οιντο* (e.g. *Eq.* 662, *N.* 1199), or even a tmesis in compound verbs (e.g. *N.* 792 ἀπὸ γὰρ ὀλοῦμαι: *Pl.* 65 ἀπὸ σ' ὀλῶ: *Ar.* 1456 κατ' αὖ πέτωμαι); so too no doubt in the matter of vocabulary the author must be allowed some slight and rare indulgence.

In the other metres the possibilities of language enlarge in the sort of ascending scale which I have sketched above and shall endeavour to show in much detail below. We do not pass at one bound from the prosaic level of iambs to the poetic diction of song. We have the gradations between, mainly trochaics and anapaests. The lyrical language is so different and so free that for our purpose it may, I think, be set aside. A careful study of it in comparison with the language of the tragic and lyric poets might possibly yield interesting results, but I have not here attempted anything of the kind, though a list will be made out presently of some of the decidedly poetical words which occur in Aristophanes' lyrics and not in the other metres. This will bring out the contrast and illustrate the variety of vocabularies which one play may contain.

The license in trochaics and the considerably greater license in anapaests are matters mainly of detail. But it should be said in general terms and should be thoroughly understood that even anapaests, except for a very few lines (perhaps only *Ar.* 209–222 and 685–689), fall much more below the average level of tragic iambs than they

rise above the average iambs of comedy. This is true even if we take account in them only of the more elevated lines or passages, burlesque of course excepted. But, as these are often intermixed with lower and comic elements, the total effect is not that given only by the bits most serious and heightened in style. When the poet has for a line or two been in earnest, there is at once a change from grave to gay.

Putting the lyrics out of sight—and, though many of them are full of poetical words, this is not the case with all—we may say that the highest tone attained by Aristophanes, and that only for a minute at a time, is like the tone to which Dryden and Pope sometimes rise, the tone, that is, of elevated verse, not the tone which belongs to genuine poetry. He constantly falls below them, because they are almost always serious and, even if simple, dignified. But, if his *terminus a quo* is lower, his *terminus ad quem* or highest level (lyrics excepted) is about the same. The higher levels of Molière and La Fontaine might also be compared with his, though perhaps he sometimes rises a little above them. The contrast between his meanest iambs and most dignified anapaests is almost like that felt in some plays of Shakespeare, say *Henry IV* or *A Midsummer Night's Dream*, when we pass from very colloquial prose to the passages of less poetical verse. The more poetical, such as those plays also contain, soars of course high above him. Pope's own expression, *prose swelled to verse*, *verse loitering into prose*, describes him fairly, though not in the way Pope meant it as a description of bad prose and bad verse.

In the following lists I have as a rule, though not always, ignored all words used in an obviously burlesque way which no reader can well miss. They throw no light on the question how far his own language, as distinct from burlesque and parody, admits words above the level of the orators and real life. But there are cases constantly occurring where many readers may not catch the burlesque tone, and some where even instructed ones may not detect it: such as these I have tried always to point out. *Paratragic* is a word in use and convenient to cover two or three different cases: the case of direct quotation, the case of partial

quotation or imitation of specific passages, the case of language meant to sound tragic or dithyrambic without any particular passages being aimed at. I have used this word rather than *burlesque* as a brief characterisation of many uses, implying by it that Aristophanes is not writing in any style of his own and that such words must not, as far as he is concerned, be included in the vocabulary of comedy. They belong to that of tragedy, epic, dithyrambic, and are used of malice prepense to produce a ludicrous effect, which the Athenians would feel instinctively and we by care may come to perceive. In the estimation of his own style they may be set aside, except that they indicate how prone to burlesque and paratragedy in general he was. To repeat the former illustration, they are no more part of his own language than the bombast of Pistol is part of the language of Shakespeare.

There are also whole passages of some length, partly or entirely burlesque in their character, which I have practically or absolutely ignored for this reason. Such are *Ach.* 418-489; *Eq.* 1015 f. (hexameter oracles) and 1232-1252; *Pax* 82-172 anapaestic and iambic; *Av.* 1238 f., 1706 f.; *Thesm.* 776-784 anapaests, 855 f., 1055 f.; *Ran.* 470-478, 814-829 hexameter; *Eccles.* 1-15.

I have thought it in most cases unnecessary to call attention to such compound words, whether substantives, adjectives, verbs, or otherwise, as are pretty clearly the poet's own coining or at any rate not in ordinary use. It is true that they may and do form a feature of style, and they are very numerous. Sometimes they betoken a sort of excitement that raises the language a little, while at other times they are merely comic. But usually they tell their own tale and need no pointing out. Adjectives for instance made up with the privative *ἀ* and used perhaps once only are not worth giving, when we are not trying to frame an exhaustive statement. My lists are fairly full, but even in more important words, I fear, not complete, and these particular classes they practically pass over, though for special reasons such a word has sometimes received attention.

Metaphors are a marked feature of elevated and imaginative style, but they do not come within my present scope,

unless themselves expressed in elevated terms. Dialectical words and forms are of course excluded.

When a more or less poetical word occurs for whatever reason in non-lyrical metres, I have, while indicating its general character, not thought it worth while in most cases to examine how far it appears in Aristophanic lyrics. Silence on this point is not to be taken as indicating that it does not so appear. As stated above, I am not studying Aristophanes' lyrical language, and I have therefore done all that seems necessary if I have brought out the fact that the word is poetical.

No one can be better aware than I am—for these minute researches show it at every turn—that it is often difficult or impossible to decide whether a word ought or ought not in strictness to be called poetical. Plenty of words certainly ought, and plenty are unmistakably words proper only for prose; but there are also many ambiguous in character, at least on our information, which we cannot put satisfactorily into either class. In the lists *poetical* will not be used quite consistently throughout. It will mean sometimes that the word does actually occur in poetry, sometimes that its character is in some undefined degree poetical, that is, that it never or seldom or only under certain conditions appears in prose or ordinary comedy. *Poetical* must not have a too precise meaning attached to it. It should also be understood that in the lists of words *prose* sometimes stands for *good Attic prose*. If a word is said for shortness' sake not to occur in prose, this will not necessarily mean that it may not be found in Ionic prose or in the Attic or Κοινή of a later date.

It is a little difficult sometimes to distinguish vocabulary from syntax, and a few things which I have mentioned, e.g. uses of μή, τε, ὅς, may be thought to be more properly syntactical.

Though I have not had occasion to quote him frequently and though his contributions on words mentioned are not very numerous, I owe a good deal to the late Dr. Rutherford, especially of course to the *New Phrynichus*. I also owe something to Hope's *Language of Parody* (Baltimore, 1906), though it did not come into my hands until almost all my material had been got together. To a

certain extent we have gone over the same ground, though our real subjects and aims are different. He studies Aristophanes' use of parody and paratragedy : I have been studying Aristophanes' own style or rather styles of writing and have held that the paratragic expressions do not really enter into my subject, except so far as I have had often to point them out by way of putting them aside. The more burlesque and paratragic a passage, the less I have to say to it and the more Mr. Hope. But I have taken from his very useful dissertation a few words or points that had escaped me. I have got some help too from the notes of Van Leeuwen to all the plays and from passages in Neil's notes to the *Knights*, in which he pays particular attention to the diction. Dunbar's *Concordance* has been constantly in my hands. It is almost incredible that only twenty-five years ago and by the Clarendon Press there could be published a concordance which took virtually no account at all (herein like Bétant's valuable lexicon to Thucydides) of small words, such as particles, prepositions, conjunctions, pronouns, and which arranged words rigidly under their first letter, so that, *e.g.* *πρόξεν* comes in one part of the book, *ἐπύρισε* in another, while *καὶ ἐπύρισε*, if it occurred and had been written *κατόρισε* by Dindorf, would have been placed in a third. But in spite of these and other exasperating things it cannot be dispensed with, until a thorough lexicon concordance shall appear, a great desideratum towards which comparatively little has yet been done. Owing to the omissions of Dunbar, the old index of Caravella is still of some use. It shows for instance the facts, very small but curious, about *ᾠπῆ* and *πῆ* (see below), which it is impossible to ascertain from the so-called Concordance.

The lexicon of Liddell and Scott often fails us in our need as to these niceties of language and to the ordinary reader is often extremely misleading. It constantly fails to distinguish between prose and poetry, a vital point, and again (as does Veitch) between serious poetry and comic, and it sets down a word equally as 'Attic' whether it appears in Lysias or Xenophon, Demosthenes or Sophocles, Aristophanes' iambics, or an Aeschylean lyric. Its collection of references also is often sadly inadequate. Fortunately we are much better provided now than twenty-five or even

fifteen years ago with special indexes to various authors. All the orators except Isaeus are so equipped. It is only such works as these that render studies like the present in some degree secure and not too laborious for the patience even of a scholar. If 'index learning turns no student pale,' it enables a good deal to be accomplished that could not be done at all, or at any rate well, without it.

I have added to the examination of Aristophanes a similar examination of the language of the comic fragments, divided in the ordinary way into Old, Middle, and New Comedy. Though I have spent due pains on this, it is less elaborated than the part referring to Aristophanes, and I have arranged it differently. I know well that as regards all the lists, Aristophanes included, there must be many sins of omission and commission, a good deal of error and oversight, not to say ignorance. Those who have conducted any such enquiries themselves will be readiest to make allowance for others.

ABBREVIATIONS.

Besides some abbreviations that explain themselves the following are used :—

A = Acharnians	i = iambic
E = Equites	id = iambic dimeter
N = Nubes	itr = iambic tetrameter
V = Vespae	tr = trochaic
P = Pax	d = dimeter
Av = Aves	an = anapaest
L = Lysistrata	dact = dactylic
T = Thesmophoriazusae	hex = hexameter
R = Ranae	l = lyric
Ec = Ecclesiazusae	p = poetical, poetry
Pl = Plutus	par = paratragic
fr = fragment	conj = conjectural
gen, etc = genitive, etc	met = metaphor

A B C and *D* are the four lists, divided according to metres.

Cases of very obvious burlesque and parody are, as a rule, not given here.

If a word is used in iambics as well as in more poetical metres, an account is almost always given of it in *A*, although its uses in the other metres may be more numerous and noticeable. So again,

if it occurs first in trochaics, I have usually dealt with it in *B*, although its anapaestic use may be more frequent. It follows that *B*, *C*, or *D* alone will not give an adequate idea of the peculiarities of diction belonging to this or that metre: they all require to be largely supplemented from *A*.

Lyric uses of words in Aristophanes, though often given with a view to bringing out the poetical character of a word, are also often ignored. No inference as to non-occurrence must be drawn from absence of mention. The same holds good of hexameter uses, which are usually burlesque.

Along with noticeable *words* will be found a few noticeable *forms* of words and also a few noticeable *meanings*.

The *Comic Fragments* are dealt with subsequently in separate lists. For that reason parallels from them are not cited here in the same way as from tragedy or prose. The index will assist comparison of them with Aristophanes.

For the plays the references are made according to the text of Bergk, for the Aristophanic fragments according to that of Hall and Geldart.

A.—IAMBIC TRIMETERS.

ἄβυσσος noticeable, if not in λίμνην . . ἄβυσσον R 138, at any rate in ἀργύριον τᾶβυσσον L 174 ἄγανός (not a prose word) L 886 an L 1109 V 1467 ἀγανόφρων an Av 1321 ἀγορεύω, rare in Attic except in old formulas τίς ἀγορεύειν βούλεται; A 45, δρᾶν καὶ ἀγορεύειν prose T 306, and the old phrase οἶκ ἡγόρεον; A 41, therefore unusual in N 1456 τί δῆτα ταῦτ' οὗ μοι τότ' ἡγορεύετε; R 628 ἀγορεύω ταί with infin another old formula! an T 786 ἀνταγορεύω an R 1072. The aorist form ἡγόρευσα P 107 (καταγορεύσῃ) unusual (σκῶρ) αἰίνων R 146 an intentional contrast, like A 119. αἰίνως or αἰεαός very rare in prose. dact N 275 1 R 1309 par Ἀθηναία for Ἀθηναῖα unusual (except in inscriptions) Ἀ. Πολιάς Av 828 old-fashioned, and so probably ὁ πόπνια δέσπουν Ἀ. P 271; in E 763 along with μεδέονσα in an; but in Av 1653 ἐπὶ κληρον εἶναι τὴν Ἀ. δοκεῖς; no special reason is apparent. Cf. under Λοξίας ἀθρῶ only once in orators (Isocr 5. 43) and Thuc (5. 26. 2), Xen twice?, Plato often, Aristotle a few times, not Herod, p N 731 V 140 P 538 Av 1196 T 607 tr T 530 itr E 436 (five of these are the imper ἄθρα as usually in Plato, Eur several times ἄθρησον): not in the comic fragments? αἰ τάλαν P 1706 αἰαῖ only in burlesque A 1083 1084 T 885 1128 an L 961

1 T 1042 αἰγιαλός V 110 has perhaps burlesque effect αἰθήρ, αἰθέριος rare in prose, partly no doubt because there is little occasion for them. αἰθήρ is par (quotation or otherwise) Av 1183 T 272 1099 R 100 311 892 an N 265 T 43 51 1068 1 N 285 570 R 1352. Even T 14 is somewhat elevated in tone, as other words and the tragic rhythm show. αἰθέριος Av 1277 is certainly exalted. an Av 689 1 Av 349 776. To Av it is specially suitable αἰθός p in T 246 has probably a paratragic effect like σκῶρ αἰώνων (R 146) above αἰκάλλω E 48 τὸν δεσπότην ἤκαλλ' ἐθόπευε has no such appearance of burlesque as 211 and T 869-870, but we hardly find the word out of poetry αἵματῶ P 1020 R 476 both par αἰνιγμός for αἴνιγμα R 61 is par. Once or twice in trag and Plato ἀκλεής like εὐκλεής and κλέος quite uncommon in prose. L 853 οὐ γὰρ ἀκλεές τοῦνομα τὸ σὸν κ.τ.λ. is elevated in tone: notice rhythm and phrase διὰ στόμα. 1 Av 944. Cf. εὐκλεία in D ἄλις R 1364 1 fr. 506 hardly ever in prose, Isocr once, Plato once? Xen two or three times ἀλιτρία A 907 (used by Boeotian). Once in Soph, and ἀλιτρός is only found in poetry. Cf. ἀμαρτωλία P 115 Eupolis 199 ἄλωω (technically *thresh* Xen and Plato (!) *Theages*) seems otherwise out of the way. R 149 ἡ μητέρ' ἠλόησεν prob old phrase: cf. πατρ- and μητραλοίας. In T 2 the use not quite clear: fr 661 ἄλωαν χρὴ τὰς γνάθους wants context ἄμα as preposition (not in the most scrupulous Attic) T 148 par R 512: cf. ἄμα in D ἀμαλδύνω P 380 par, like next line ἀμύνω *help* fairly common in Thuc and Plato, Xen twice, Dem once from a στήλη, Isocr once. ἀμύνατε, -άθετε as a cry N 1323 V 197 prob old. The form ἡμύναθον elsewhere only in p. Other parts of the verb an E 790 V 383 tr E 577 itr Pl 256 1 Ec 573 ἀνά (of place) not used in pure Attic prose, though Xen affects it. A 796 and L 1002 are Doric. The phrase ἀνὰ κύκλον, which is only partly local, Av 1379 and half 1 R 441. So ἀμφί appears only in lyrics. Cf. on ἄμα and on σύν ἀναδύομαι *rise* R 1460 εἴπερ ἀναδύσει πάλιν seems p ἀναξ, ὄναξ, ἄνασσα common only in addressing deities or heroes. L 706 ἄνασσα πράγους τοῖδε is par (notice πῶγος, δόμοι, etc.) and so an P 90 ὦ δέσποτ' ἀναξ, ὡς παραπαίεις (cf. N 264

V 875) ἀναπαιδεύω E 1099 par ἀναπτέρω
 met Av 1439 1449: once or twice in Herod Xen Plato,
 Menand *Epitrep* 461 ἀναπνθάνομαι P 693 dact Av
 403, once or twice Herod Xen Plato (ἐλασιβροντ')
 ἀναρρηγνὲς ἔπη E 626 all three words par: cf. on ῥήγνυμι in
D ἀνασχετός not cited from any prose author but
 Herod: A 618 Pl 419 898 are expressions of excitement
 and half burlesque, tr E 1305 P 1179 l Ec 941
 ἀνεκός = ἄνω V 18 fr 188 and in other comic fragments.
 Pind *O.* 2. 24. Cf. ἀνέκαθεν Aesch and often Herod
 ἀνθ' ὧν p phrase Ec 17 par tr A 292
 ἀντίμιμος T 17 par ἀντιμιμοῦμαι P 134 par and
 tr *ib* 626. Eur Thuc Xen once apiece ἀπαιόλη,
 ἀπαιόλημα p N 729 1150 burlesque effect
 ἀπαυδῶ p (for ἀπαγορεύω) E 1072 of the god, poetically
 called Loxias: an R 369 prob ἐπαυδῶ ἀπεμπολῶ
 p A 374 ἀπομερμηρίζω V 5: μ. epic ἀπό-
 τροπος Ec 792 religious ἄπωθεν Av 1184 Pl 674
 used very little in prose. ἀπωτέρω N 771 tr Av
 1475. Though ἀπωτέρω -τάτω occur a few times in prose
 (Plato, Dem 4 times, 3 with γένει), πορρωτέρω -τάτω
 are far commoner ἄρα not interrogative Av
 1688 p ἀργαλέος V 1279 L 764 Pl 1 an N
 450 of a person T 788 hex R 1532 l E 978 of persons
 L 324: Hom but not trag, oratory once (Aeschines
 1. 61 of a person ἀ. τὴν ὄψιν), Xen once (ἀ. πρᾶγμα
Hi 6. 4), not Plato ἀρήγω L 459 (!) T 696 Pl 176
 in the perhaps set phrase οὐκ ἀρήξετε; par itr L 303 Xen
 and p ἀρρήκτως L 182 emphatic
 ἀρχέλας E 164 p word and form, with στίχες λαῶν in 163
 certainly par: cf. 159, 176 ἀστενακτί Ec 464 in
 very low company: cf. on αἰείων ἀστραπηφορῶ
 P 722 from Eur ἀταύρωτος L 217 prob religious
 and ritual ἄτε (Thuc Xen Plato, but in oratory
 only Dem (?) 42. 24) L 418 T 456 par? R 671 Ec 37 257
 tr P 623 634 Av 285 R 546 ἀτεράμων A 181 and
 l V 730 (not in p (?), but *Laws* once or twice) ἀτηρός
 V 1299 ἀτηρότατον κακόν par αὔρα rare in prose
 R 314 half par, 1438 and Av 1717 completely so, an
 Av 726 l P 945 αὔτω L 717 par ἄφατος L 198
 1880 1148 all Doric, l Av 428: 3 of the 4 exx. are ἄφατος

(or ἄφατος) ὥς. Not in good Attic prose! ἀχηνία fr 20
looks par, Aesch, ἀχὴν Theocr

βαῖν' ὅπη θέλεις A 198 prob a phrase, for βαίνω is even
less used than χωρῶ in common speech βαιός A 2
an N 1013: only p βῆμα stride E 77 βλάβος
for βλάβη R 1151: rare in prose (Antiphon Xen Plato
Aristotle). Cf. βλέπος N 1176 βλαστάνω L 406 par
(cf. Aesch Sept 594) tr N 1124 Av 1479 ἀμβλαστάνω
id L 384. Uncommon in prose (Xen Plato Aristotle)

βλέπω see an object is quite p at this date and there-
fore surprising in P 208 ἵνα μὴ βλέποιεν μαχομένους ἑμῶς ἐτι
(par?). Fr 388 αἰδὼ κατ' αἰτὴν ἣν βλέπεις τὴν εἰσοδὸν might
well be ἣ βλέπεις or ἣν βλέπης βουθυῶ Pl 819
religious: βούθυτος Av 1232 also par βουλή plan,
scheme E 3 is not at all usual in prose, where βούλευμα is the
word (a dozen times in Aristotle), Andoc 1. 61 probably
the only instance in an orator βουλυτός Av 1500
par? βραδύνω Ec 1140 itr V 230 Ec 493 500

tr T 661: p and a few times in Plato βρέτας E 31
religious βροτός almost unknown to prose (Republic
566 D, twice in Aristotle?): used by Aristophanes only for
some particular effect. See Hope βρύκω Av 26
tr L 301 itr L 367 P 1315. Hippocrates: not Attic
prose βρύω N 45 1 R 329 p βωστρῶ A 959
tr P 1146 Av 274 L 685: Homer Theocr Opp

(δια)γαληνίζω E 646: γαλήνη, γαληνός mainly but not
exclusively p γανῶμαι A 7 (ἐγανώθη) rare: γεγανω-
μένος Plato: ἐπιγανώσας Alexis 186. 10. The first lines of
A have several unusual words: cf. on βαιός γαῦρος
R 282 from Eur γεραίτερος -τατος E 1004 N 1395
L 1126 Ec 473 tr A 286 E 1301. Neither γηραιός
(Antiphon twice) nor γεραίος is usual in prose, which prefers
πρεσβύτης -τερος -τατος. Thuc has γεραίος once, Plato seldom,
Xen much oftener γερονταγωγῶ E 1099 Soph par?

γοναί Ec 3 par γύης Av 996 perhaps
technical: 1 230

δαρδάπτω (epic) R 66 burlesque: so with the epic μυστέλλω
in fr 409, and so no doubt an N 711 δέδιθι δέδιτε
E 230 tr V 373 quite rare δέγμα A 1059 ἄπ. λεγ.?

δείλαιος several times in phrase οἱμοὶ δειλαιος
(always at end of line), four times otherwise N 12 οὐ δέταται

δείλαιος εἶδεν: 709 1504 Pl 850. The prose exx seem to be Lys 24. 23 (conj and doubtful): Aeschines 1. 172: 3. 77, both ὁ δείλαιος in close connexion with a verb (e.g. ἐκκοπεῖς ὁ δείλαιος τοὺς ὀφθαλμοὺς) as in our four passages. Its use in Aristoph therefore, as in prose, is very restricted. N 552 δείλαιον κολετρῶσ' (Eupolidean metre) again with a verb δειματῶ R 144 p and once Herod δεξιῶμαι Pl 753 Xen once or twice

δίκη (1) *justice* quite uncommon in prose, perhaps A 362 τὴν δίκην διωρίσω, but more probably there the *case* for trial, the *hearing*: an N 904 πῶς δῆτα δίκης οὔσης ὁ Ζεὺς κ.τ.λ.; The phrase ἐν δίκῃ (occasional in Plato, not in Xen, and seldom, if at all, in orators) N 1332 1333, and half a dozen times in tr. (2) δίκην δὲ χαίρης T 18 is only conj but may be right. 15 16 are p in style and Plato has δίκην with gen a few times διοίχομαι Ec 393 T 609 par (ὦ Ζεῦ) διόπτα καὶ κατόπτα A 435 par δίχα with gen fr 473 par (διώκω) forms of the aorist ἐδιώκαθον N 1482 V 1203, a few times in Plato. Cf. under ἀμύνω above δοκῶ *think* (often Plato and Xen, Thuc sometimes, very rare indeed in orators). Besides πῶς or πόσον δοκεῖς; the use occurs a few times (e.g. Av. 1653 R 188), one Ionic P 47, one Megarian A 775, two par N 1415 T 194 δόλος Pl 1158 used because of Ἑρμῆς δόλιος: R 1113 quotations: once in tr L 226. Otherwise it and kindred words occur only in l and hex. Scarcely known in prose. ἄδολον εἰράναν L 169 almost technical: cf. Av 633 Thuc 5. 18 δονῶ Av 1183 par l Ec 954 δυσκάθαρος P 1250 of a deity δυσμενής V 1160 par T 757: rare in prose, as is εὐμενής δύσμορος Av 7 par? δύστηνος only once in good prose (Dem 19. 255). In comedy δύστηνε and ὦ δύστηνε regular and no doubt colloquial: T 878 par fr 461 burlesque: twice in tr Av 354 L 652: burlesque l R 1332 δυσφορῶ T 73 itr R 922: Xen once or twice, Herod (once?), p δυσχείμερος R 125 δώματα fr 268 certainly par δῶρον *gift* (common prose word δωρεά) P 424 1206 T 345 Pl 849 tr Av 1104 an fr 81 l Av 937 ἐγκίρνημι, see κίρνημι ἔγκονῶ A 1088: id and itr ἐγχειρῶ (Plato Xen Dem 4 or 5 times: not in prose

fairly often: Isoer twice, Lys never, though ἐπιχειρῶ is common in them) A 365 half par Pl 717 an N 476 T 777 par 807: ἐγχειρητής an Av 257

ἐθέλω, θέλω *wish* (common in Herod; in Attic prose always noticeable except in set phrases like ὁ ἐθέλων, ὃς ἂν ἐθέλῃ, ὅσον ἐθέλεις) apparently in fr 100 ἐθέλω γεωργεῖν with the rejoinder εἶτα τίς σε κωλύει; A 426 T 908 R 1468 it is par id Av 407 καλεῖς δὲ τοῦ κλύειν θέλων; (notice κλύειν) an Pl 613 ἐθέλω πλουτῶν εὐωχέσθαι 1 V 536? Av 929. See also θέλω ἕκατι P 699 κέρδους ἕκατι

κἂν ἐπὶ ῥιπὸς πλέοι must be old phrase, quotation, or adaptation. L 306 itr θεῶν ἕκατι religious and probably old phrase ἐκδιδάσκω, like many other ἐκ- compounds,

mainly p R 64 ἀρ' ἐκδιδάσκω τὸ σαφές ἢ ἑτέρᾳ φράσω; we know the rest to be a quotation: an 1019 1026

ἐκνόμιος Pl 981 992 rare p ἐκπειρῶμαι E 1234 par L 1113 ἐλασίβροντος E 626 par ἐλινύω

T 598 a quite p word: 579-602 has marked par rhythm, though not language ἐμπαίζω T 975 (semi-lyrical)

Herod and p ἐμπορεύομαι *travel* A 754 (Megarian)

Soph, ἐμπορευεῖτα A 480 par ἐμφερής N 502 fr 68 and

tr V 1103: not in ordinary prose (Xen once, Aristotle a few times) προσεμφερής fr 460 ἐνασπιδοῦμαι A 368

ἀπ. λ. par ἐνδέχομαι *receive* E 632 T 1129 Thuc

Plato, not orators ἐξακούω rare T 293 Av 1198 par

ἐξανδροῦμαι E 1241 par ἐξανοίγω A 391

par ἐξαπίνης Pl 336 339 815 the older form in the

latest play, ἐξαίφνης ib 353 and often elsewhere

ἐξηπεροπεύω L 840, συνηπεροπεύω 843: ἦ. is epic

ἐξόλλυμι seems regular in certain phrases and uses, e.g. maledictions ἐξόλοιτο etc. and threats ἐξολῶ σε. Constantly implies divine agency. Cf. ἐξώλης. In these recognised

ways common in Aristoph, hardly otherwise ἐξορματῶ Pl 635 from Soph ἐξόπισθε A 260 868 etc.

It must be accidental that the word is not commoner in prose, where Plato almost alone makes use of it. Xen once

ἐπαίω N 650 tr V 516 Plato often, Aristotle,

Herod, poets, not orators nor even Xen ἐπάνω

Av. 1126 hex L 773. Not in orators, except [Dem] 60. 7, not

Thuc, who once has ἐπάνωθεν: Xen once only, Plato a few times; not in trag, though Eur Ale 463 l has ἐπάνωθε

ἐπεὶ in temporal sense *after that, when* little, if at all, in orators, often in tragic narrative: Pl 660 par fr 103 (ἐπεὶ, *since, because* very common and placed at least a dozen times so as to begin a sentence at the end of a line, e.g. N 688 781 1470) ἐπὶν L 1175 Av 1355 (parody of law) epic Eur *H.F.* 1364 prob not in prose ἐπιλωπτῶμαι L 37 Aesch ἐπίδηλος E 38 T 575 Pl 368 an T 799 Ec 661 Herod Xen once each? Aristotle, not orators ἐπιζεῖν τὴν χολήν T 468 Soph Eur ἐπίνοια E 90 T 766 Pl 45 an E 539 V 346 1050 Ec 589 hex R 1530 1 Av 405 Ec 574. Not in any orator: Xen Plato once each, Thuc four times. T 766 may well be par and in the other two iambic passages a rather elevated word is suitable ἔπομαι a few times in i, mainly imperative mood, and a few in other metres: unusual in orators ἔπος in sense of either *word* or *saying* is not usual in pure Attic, and there is perhaps no example in Aristoph (the phrase ἔπος πρὸς ἔπος N 1375 apart?) where the language is not meant to be a little elevated, metre often heightening the effect. In such cases as Av 174 ὦ σκαιότατον εἰρηκῶς ἔπος, L 467 ὦ πόλλ' ἀναλώσας ἔπη, πρόβονλε τῆσδε τῆς γῆς, the intention is clear, fr 323 lacks context. In the sense of *verse, line* it is not noticeable except as being sometimes rather technical (E 39 508 N 511) ἐπονρίζω T 1226 p ἔρδω V 1431 proverb ἐρεῖδω (some uses) E 627 itr N 1375 R 914 ἔρις, ἐρίζω uncommon in prose A 1114 R 866 par? tr R 1105 and hex 877 an T 788 ἔρπω in general sense of *go, advance, etc.* is p, often in tragedy. The phrase ὁ πόλεμος ἐρπέτω comes three times E 673 L 129 130: fr 210 ὁ δ' ἡλιαστῆς εἶπε πρὸς τὴν κυκλίδα has no context: itr V 272 an 552: all three probably refer to slow movement of old men. προσέρπω V 1509 1531 probably in special sense too. καθέρπω R 485 παρέρπω Ec 398 511 ἐφέρπω Pl. 675: the notion of *creep* impossible in the second of these passages and may be absent from all. Cf. Rutherford *New Phrygn.* 50 εὔδω (καθεύδω much commoner in prose) N 12 Av 82 L 15 an Pl 541 (1 V 318 for ἔδεν?) εὐλογῶ rare in prose A 372 Ec 454 tr E 565 596 εὐλογία an P 738 εὐμενής L 204 Pl 636 both par religious: cf. δυσμενής above εὐπτερος N 800 p

εὐρυθμος Pl 759 par 1 T 121 985 εὐστομῶ
 N 833 Aesch Soph εὐσωματῶ N 799 Eur
 εὐφραίνω (not a common prose word except in Xen) A 5
 (but see under βαιός) L 165 Ec 1123 tr N 561 an P 764
 L 591, several times in later comic fragments
 ἐφημέριος an Av 687 p ἐφήμερος N 223 par ἐφιάλλω
 N 1299 V 1348 P 432 fr 552 seems used as an ordinary
 word: otherwise p ἐχθαίρω R 1425 par quotation
 ἡθίς Ec 151 par? tr Av 271 an Ec 584 Soph Eur Hippocr
 ἡλιάζομαι V 772 for the sake of a pun: itr L 380
 an E 798 ἥπιος P 934 an V 879: seldom in prose,
 but once or more in Thuc and Dem ἀπύω (*sic*)
 E 1023 refers to some oracle or other verse: epic and lyric,
 i *Iliad* 776, where oddly the spelling with *a* also occurs
 (as in *Anthol.* 9. 99 3) with *C.I.G.S.* 1818 (Neil)
 θάλλω E 210 probably quoted (αἶ κε μὴ θαλφθῇ λόγοις) an
 Av 1092 in physical sense θαμά Pl 1166 fr 149. 4
 unusual in prose: an T 952 1 E 990 Av 234
 θέλω not in prose (!), and used by Homer Pind Aesch etc ;
 yet Aristoph has it in i only and seemingly as a common
 word, always in aorist, E 640 V 1384 R 855 etc
 θέλω, the rarer and more p form for ἐθέλω, (1) in the old
 religious ἦν θεὸς θέλη etc.: (2) semilyrical Av 407 καλέεις δὲ
 τοῦ κλύειν θέλων; (notice κλύειν cf. l 929: (3) in certain
 relational phrases, ὅς αὖ θέλη, etc, and in ὁ θέλων (cf. under
 ἐθέλω) it was not uncommon in prose and occurs perhaps
 thus A 198 E 713: (4) after a long vowel or diphthong in
 which ε is merged, so that perhaps we should write 'θέλω:
 of this there are many exx. e.g. ἦν δὲ μὴ θέλη N 801 V 493
 Ec 1017. L 1216 read παραχωρεῖν οὐ θέλεις; for οὐ
 π. θ.; θεσπιωδῶ Pl 9 par θηλύφρων Ec 110 par
 θυγατέρος V 1397, if right, an unexplained poetical
 form θηλή Av 1520 technical and religious
 θυμαίνω N 1478 prayer, tr 610 θυμός not really
 common in prose, especially in sense of *anger*: oftener as
spirit. A 353 may be either. ib 450 480 483 E 1194
 it is par as *mind* in general, fr 398 as *anger*. Several times
 in tr itr and an, e.g. V 383 567 649 1082. In another
 sense P 559 ἀσπασσθαι θυμὸς ἡμῖν ἐστι κ.τ.λ.
 θυμοῖμαι R 584 T 518 perh. par an R 1006 Herod, in Attic
 prose very seldom outside Plato and Xen

ἔμαι middle *hurry* etc seldom in any prose but Xen, who rather affects it: Plato once or twice: E 625 Ec 346 tr V 423 1 L 1259 *ἔω* very rare in prose. Xen once, Plato once or twice: R 199 1 E 403 Av 742 *ἔμερος* R 59 par an L 552. *ἰμείρω* an N 435. The verb not in prose, the noun very rare *ἰνδάλλομαι* (Homeric) V 188 par? Plato once or twice *ἰππηδόν* p P 81 *ἰώ* often, but always par: see list in Hope, who points out that it comes most often in 1 *καθοσιῶ* Pl 661 par religious *κάκοσμος* P 38 132 p burlesque? *καλύπτομαι* N 740 scarcely used in prose: Xen twice? *καλύπτου* may however be a stock expression like our old 'be covered.' Cf. *Ἰππόλυτος καλυπτόμενος* *καραδοκῶ* E 663 par? Xen once *καρτερός* seldom in prose, except of *strong places*. T 639 seems ordinary: elsewhere it has an air of par A 393 *ᾧρα 'στὶν ἄρα μοι κ. ψυχὴν λαβεῖν* 622 *κατὰ τὸ καρτερόν?* T 31 R 464 1398 *καταιδοῦμαι* N 1468 par as *πατρῶον* shows: quotation? *καταιθαλῶ* Av 1261 par *καταίθω* T 730 p *καταστέλλω* *dress* T 256 rare *κατεῖβομαι* L 127 *τί δάκρυον κατεῖβεται;* par *κατόμνυμι* not usual in prose, perh more solemn Av 444 R 305 306 *κατόπιν* E 625 Av 1150 1497 Pl 13 757 1094 1209 fr 493 not common in prose, but hardly, if at all, in serious poetry: *κατόπισθε*, not in Aristoph, uncommon in prose, but found in Hom Eur *κέαρ* A 5 par, as in Eupolis 90 *κινύρομαι* E 11 par (*ἐγ*) *κίρνημι* Ec 841 in spirited description, *κινράντες* an fr 683, κ. simple and compounded decidedly p: Herod *ἐπικ.* once *κλαῦμα* P 249 par *κλεινός* Av 810 1272 1277 Pl 772 par in various degrees, A 1184 burlesque, an P 737 E 1328 1 N 1024. Not in orators, Thuc, Xen: Plato twice *κλήζω* Av 921 par (article omitted) *κλίω* Av 1390 *σὺ δὲ κλίων εἶσαι τάχα* perh quotation id 407 416 433 *κνεφαῖος* V 124 and 1 L 327 R 1350. *κνέφας* (occasional in Xen) Ec 290 1 *κνῖσα* P 1050 Av 193 1517 id A 1045 with *λάσκω*. *κνισᾶν ἀγνιάς* old ritual phrase Av 1233 an E 1320 *κνώδαλον* V 4 1 L 476, both abusive as Aesch *Eum* 644 p, not in good prose *κοιμῶμαι* L 758 Ec 723 *ἀποκ.* V 213 *κατακ.* an T 46. Not in orators Thuc Herod: Xen freely, Plato sometimes.

Perhaps military. ἐγκοιμῶμαι is technical
 κοπιῶ fr 318. 8 and fr 602 an Av 734 T 795, not in
 p nor Attic prose κόρη eye V 7 par? notice
 ἀπομερμηρίσαι in 5, T 902 par Pl 635 par κουρίδιον
 λέχος P 844 old phrase κραδαίνω A 965 par
 ὦ Κραναὶ πόλις A 75, ἔπειτα μείζω τῶν Κραναῶν ζητεῖς
 πόλιν; Av 123, both humorous l L 481 humorous too
 κτύπος Av 1156 a little exalted, κτυποῦσα Ec 545
 ordinary? but ἐκτυπεῖτο Pl 758 par even in construction:
 elsewhere only tr etc: so ἐπικτυπῶ Ec 483. Prose two
 or three times κυδοιμός A 573 par

λάζυσθε πᾶσαι τῆς κύλικος L 209 must be par as a solemn
 summons (cf. 203-4): only p λάμπω Xen Plato
 once or twice. Hence V 62 εἰ Κλέων γ' ἔλαμψε is notice-
 able: Av 1710 Ec 13 are par: an E 550 N 395 1160.
 λάμπωμαι R 293 of something supernatural. ἐκλάμπω (com-
 moner in prose) L 387 Av 1712 par tr P 304. ἀπολάμπω
 Av 1009 λάσκω R 97 ὅστις ῥῆμα γενναῖον λάκοι
 must be quotation or imitation: A 410 P 381-4 Pl 39
 all par λαφυγμός N 52. The verb and its deriva-
 tives are p ἔλεξα, λέξον, λεχθεῖς, λελεγμένος (for
 εἶπον, ῥηθεῖς, etc), though common in some prose, are
 almost unknown to orators. Dem and Lys τὰ λεχθέντα
 only, Andocides ἔλεξαν twice, etc. Aristoph has λέξον
 in iambs several times, also λέξω subj and λέξαι, seemingly
 in an ordinary way, e.g. V 15 ἀτὰρ σὺ λέξον πρότερος,
 28 σὺ τὸ σὸν αὖ λέξον, Av 1668, A 1057 δέϊται . . τι σοὶ
 λέξαι, though at other times these and kindred forms
 may well have a particular effect of varying force, e.g.
 R 1020 Αἰσχύλε, λέξον μὴδ' αὐθάδως σεμνυνόμενος χαλέπαινε.
 Aorist and perfect passive not found λευκοπληθής
 Ec 387 (κουρίδιον) λέχος P 844 see κουρίδιον.
 Menander 535. 8 γαμήλιον λ. λεώς not in prose,
 except Plato twice! and Herod: regular in tragedy, where
 however λαός also occurs. In Aristoph there are marked
 traces of old phraseology: proclamations ἀκούετε λεῷ (cf.
 V 1015 νῦν αὖτε (notice) λεῷ πρόσχετε τὸν νοῦν) and οἱ
 πάντες λεῷ, with which goes Av 1276 οἱ λεῷ after οἱ π. λ.
 in 1275. Phrases like A 162 ὁ θρανίτης λ. E 221 ὁ πένης
 λ. P 632 921 are all of one type, T 39 l πᾶς λεῷς. λαός only
 in par or l and plural E 163 R 219 676 λῆμα (only

Herod in prose) R 463 500 : for tr see *B* λίσσομαι
P 382 prayer λόγιον E 122 etc⁷ etc prob old-
fashioned. Herod Thuc Eur Aristotle (but see Neil on
E 120) Δοξίας E 1047 1072 appropriate to oracles :
so Pls (perh quotation) with par following. Such divine
names sometimes have burlesque effect. Φοῖβος E 1024 Pl
39 81 ? 213 all oracular R 754 par E 1240 par, with which
cf. Soph *O.T.* 738. Clearly too ὦ Φοῖβ' Ἀπολλων is a
regular exclamation. Similar is the burlesque use of
Παλλάς E 1172 N 1265 Ec 476 and of Κραταία (above).
Παλλάς in l E 581 T 1136 and Φοῖβος *e.g.* l N 595 T 112
are quite different and as serious as anything in Aristoph
can well be. Other poetical names used in a burlesque
way are Τριτογενής E 1189 (cf. the designations in 1172-
1177 1178), Τριτογένεια an N 989 l L 347 Κρονίδης
an V 652, Ζάν an Av 570 L 717 τί Ζῆν' αὔτεις ; par, Δηώ an
Pl 515. The longer form Ἀθηναία (cf. above), rare in
prose, may have a touch of humour in Av 1653 ἐπὶ κληρον
εἶναι τὴν Ἀθηναίαν δοκεῖς ; E 763 an P 271 Av 828 it is
obviously appropriate as solemn or technical. Κύπρις
appears only in l λωβητής R 93 p
λῶστος Av 823 prob wrong : if right, par, for λῶστος is not
ordinarily used except in ὦ λῶστε (*Phaedo* 116 ὦ ἦν ἀνδρῶν
λῶστος)
μαλάττω V 973 met Soph Eur μαλθακός A 70
1200 Av 122 tr R 539 595 an V 714 l Av 233 Plato
and p, μαλακός being the usual prose form μεγάλως
E 151 172 1162 (in all these with εἰδαιμονεῖν) an E 782
l N 600 : 3 or 4 times apiece in Xen Plato, p
μεδέω, μεδέουσα L 834 in prayer an E 763 (cf. *Plut Them*
10) l E 560 585 μειδιῶ T 513, once or twice in
Plato, not in Xen or other prose μέστος V 1502,
Menander 267 μετάρσιος Av 1383 : the context
suits an 'elevated' expression : Herod Hippocr *πεδάρσιος*
ib 1197 is par μὴ *lest* (= ἵνα μὴ, pure final
conjunction, used by Plato and Xen, but very seldom
indeed by orators) V 162 Pl 622 itr V 247 (?) Ec 489 (?)
495 an N 267 hex E 1081 l L 294 μῆκος
height A 909 Av 1130 μητρόθεν A 478 par
μηχανή means very little used in purest prose,
chiefly in πάσῃ μ., οὐδεμιᾷ μ., etc. : often in Plato, not

much in Xen, Herod often. *μηχάνημα* prob no orator but Antiphon. *μηχανῶμαι* commoner than *μηχανή*, but a little above common diction. *μηχανή* in i N 479 V 149 L 111 T 87 765 927 1132, sometimes half met or touch of par such as is well marked in A 391: a few times in other metres. *μηχάνημα* Ec 872 itr E 850 901. The verb only T 736 (observe *μηχανή* 4 times in T) and A 445 par tr V 1106 1 V 870, *διαμηχανῶμαι* id E 917: cf. *ἀμήχανος* in C. *μινύρομαι* Ec 880 *μνήμων* N 484 an 414 P 761 rare in prose except Plato *μολεῖν* L 743 prayer (cf. *μεδέων* above, *λίσσομαι*, etc) 984 Spartan, E 21 for the joke: otherwise 1 only *μομφή* P 664 slightly par *μουσῶ* L 1127 elevated in tone: notice rhythm 1123-7 *μῦθος* = *λόγος sermo, speech, words*, etc., not *story, fable, myth*: constant in trag, not used in ordinary Aristoph i (for Pl 177 has the other meaning, as the scholiast tells us, and so clearly V 1179: cf. an V 566 and l L 781 806, while P 131 is par): even an V 725 *πρὶν ἂν ἀμφοῖν μῦθον ἀκούσῃς* is a quotation *μυθίζω* (L 94 *μύσιδδε* Spartan) seems not known in Attic, found in Theocr *μωμῶμαι* (An 171 *νῆ τὸν Διόνυσον εὖ γε μωμᾶ ταυταγί*) is p and this use is odd *ναστολῶ* An 1229 par like T 1101 *ναύφαρκτος* A 95 par tr E 567 p *νεαλής* fr 361 apparently not p, but rare *νεολαία* fr 67 par? *νεφέλη* *νέφος*. L and S say 'the more common form is *νέφος* especially in prose,' but it seems really that *νέφος* is the less commonplace of the two. Neither occurs much in our prose, because not wanted: *νεφέλη* Xen *An.* I. 8. 8: *νέφος* Plato *Tim* 49 c [*Epin* 987 a]. Aristotle has *νέφος* a good many times, *νεφέλη* only a few, but he is not a model of pure Attic. Dem 18. 188 *τὸν . . κίνδυνον παρελθεῖν ἐποίησεν ὥσπερ νέφος* shows which word is the more dignified. Both are used metaphorically but *νέφος* most, and this points the same way. *νεφέλη* frequently in Aristoph where no special effect can be sought: not only in N, which we ought perhaps to leave out of account as the title might be chosen for effect, and so *Νεφελοκοκκυγία*, but An 178 194 1384-6 1502 1608. *νεφέλη* is also metrically convenient for an and hex. *νέφος* not in i at all, tr An 295 met an An 578 met dact N 287 P 1090 1 An 319 *νήπιος* foolish

N 105 νηπύτιος N 868 Homer νικόβουλος
 E 615, prob Νικόβουλος νόημα (only Plato in prose)
 E 1203 par? N 229 743 Av 195 an V 1055 1 N 705:
 specially suitable to N νοστῶ Av 1270 perh
 quotation. A 29 a sense intermediate between *return* and
 the sense of περινοστῶ (Pl 121 an P 762 T 796 Pl 494)
 νυκτερείσιος T 204 prob used with a purpose
 νυστακτῆς ὕπνος V 12 par νύττω (epic)
 Pl 784 an N 321

ὀδοιπλανῶ A 69 affected ὀδίνη -ηρός -ῶμαι hardly
 used in orators, not in Thuc nor in Herod. ὀδίνη twice
 in Xen, fairly often in Plato; the verb rare in Plato and
 not found in Xen. ὀδίνη A 526 T 484 Pl 1131: ὀδνηρός
 an Pl 526 (cf. Dem proem 15 Plato *Gorg* 525 c) 1
 A 231: ὀδνῶμαι L 164 Ec 928 Pl 722 1 V 283. Some-
 times *pain*, sometimes *grief*, *trouble* οἰκησις T 272
 par an Ec 674, not common in prose οἰκτίρω V 975
 pathetic an 328 556 L 961. Prose usually ἐλεῶ

οἷς for πρόβατον (very unusual except in Xen) P 929 930
 1018, but with reference to sacrifice hex 1076 an Av
 566 sacrifice οἶος V 1363 (the Aldine for MS. οἷος)
 prob not right ὀλβος ὀλβιος extremely rare in prose,

Herod excepted. The substantive in Aristoph once Av
 421, and that in id, the adjective three times in l, twice
 in i, Av 1708 clearly par Ec 1131 with τρισόλβιος in 1129,
 rapturous in expression ὀμίχλη N 814 an 330

E 803 p Xen Plato Aristotle ὄμμα, though very
 frequent in Plato and Aristotle and fairly so in Xen (not
 found in Herod) is only occasional elsewhere in prose and
 in orators hardly occurs at all (Aeschines 3 times, *Hope*)
 A 1184 Ec 1 are par: the other exx. are in other metres:
 see below ὀμόπτερος Av 229 p and Plato

ὀνίνημι except in Plato and Xen a rare prose equivalent
 for ὠφελῶ. Antiphon and Dem (28. 20 οὕτως ὄναισθε τοῦτων)
 have it once, Isocr twice (2. 8 and 15. 264). N 1237 Pl
 1062 and in Dem.'s phrase, evidently old, T 469 tr L 1033.
 The word is not Herodotean. κατόναιο 1 Ec 917

ὀξίθυμος E 706, but T 466 is humorously solemn tr V
 406 455 1105, ὀξθυμοῦμαι tr ib 501 ὄπη, πῆ, πη

(very little used in orators, though often in Plato and Xen)
 A 198 βαῖν' ὄπη θέλεις prob old phrase (notice βαίνω)

N 1345 a passage of mixed i and l, 1 R 1257. *πη* apparently only in an V 396. I have found no clear instance in Com Fragm

ὅπως when N 60 seems unique for comedy and prose, yet the context is quite commonplace (epic trag Herod)

ὀργή E 41 an V 1030 = P 752 seems to be not *anger*, but *temper, mood*, a rare sense

ὄργια = *μυστήρια* or *τελεταί* uncommon L 832, also an T 1151 R 356 and l, *ἀνοργιάστος* par L 898

ὀρκωμοτῶ fr 96 metre unknown p *ὀρούω* fr 523 metre unknown p

ὀρρωδῶ not often in prose (*ἤκιστα Δημοσθενικόν* says Didymus on Dem col 11. 15) though even orators do use it: E 126 Ec 994 Pl 122 tr R 1112 an E 541: not common in verse, in epic and l not found?

παλάμη -ῶμαι quite p N 176 is par, as an A 659 (adaptation) and P 94 (burlesque) show: so l V 645 Xen once

Παλλάς, see under *Λοξίας* *πάλλω* A 965 par

παμβασίλεια N 1150 par prayer, an 357 the same

παμπησία Ec 868 par? *πανάλεθρος* Av 1239 par tr L 1039 Herod and p

παπαῖ A 1214 L 215 trag Plato *Λαῖος* 704 B *πάρος* E 1337 perh quotation l V 1536 not in Attic prose,

Herod once *πάταγος* A 539 an N 382 P 155 L 329, *παταγῶ* an N 378 384 389 fr 116

πάτρα for *πατρίς* never in prose: A 147 *βοηθεῖν τῇ πατέρα* is comically solemn, T 136 quotation, R 1163 and 1427

trag *πάττω* N 1330 an 912, *παστέα* hex P 1074. *ἐπιπ.* and *καταπ.* perh commoner (4 or 5 times in Aristoph)

πεδάρσιος, see *μετάρσιος* *πέδον* only in par T 856 Pl 772 and l twice

πενιχρός Pl 976 Plato once, otherwise p *περικαλλής* T 282 prayer

πέρνημι E 176 reason not apparent: not in prose (Eur *Cycl* 271)

πιθών for the usual *πέισας* R 1168 par (cf. context) Pl 949 prob from old phraseology

πλάτις (only in Lycophron) A 132 old? *πλέως* A 907 E 630 P 703 T 734 itr N 1367 tr E 281 l E 305

R 1372: very rare in prose (*μεστός*), Herod Xen Plato once or twice, and Plato likes *ἀνάπλεως*

πνοή p N 161 par! Av 1397 takes up 1396, R 154 313 (*αἰλῶν πνοῆς*) an T 43 par

ποθινός par in A 886, R 84 not markedly so, but pathetic tr P 556 an Av 696: hardly ever in prose, Lys? 2. 73 Thuc Plato and a few

times Xen *πολεμιστήριος* seemingly par A 572
 1132 P 235, technical N 28? *πόλισμα* An 1565 an
 553, rare in prose Thuc Xen *πολοῦμαι* An 181
 etymological *πολυτίμητος* extremely rare in prose
 (Plato *Euthyd.* 396 D), common enough in the plays in
 exclamations ὦ π. θεοί, ὦ π. Ἡράκλεις, etc Cf. A 759 (σίτος)
πολυτίματος ἄπερ τοῖ θεοί. R 851, ὦ πολυτίμητ' Αἰσχύλε is
 half burlesque *πολυτλήμων* P 236 par with βροτοί:
 see *τλήμων* *πορθῶ* A 164 τὰ σκόροδα πορθοῦμενος
 unusual construction and sense *πόριμος* R 1429
 par though not quotation an T 777 1 P 1030 Aesch Plato
 Thuc *πόρος* means seldom in ordinary prose in this
 general sense, Xen and Plato a few times, Andoc once, Dem
 only in financial sense: P 124 par and so T 769 itr E
 759 an Ec 653 1 V 308 with pun *πότνια* (re-
 ligious, not a prose word) often, always vocative except
 1 L 1286 *ποτῶμαι* P 830 par An 1445 *πεποτήσθαι*
τὰς φρένας (notice *φρένας*) an N 319, not prose
πρᾶγος L 706 par: so prob An 112: not prose (notice article
 omitted in L 706, as in tr E 568) *πράγῳ* R 856
 unique? *πρευμενής* fr 21 par? not prose
πρόβημα Pl 759 par *προθέλυμος* P 1210 part of a
 par phrase an E 528 *προλείπω* T 927 par tr An
 1558 1 twice. Dem 57. 70 in very emotional ending,
 Thuc and Plato once or twice, not Xen *πρόπολος*
 Pl 670 more or less technical. Herod, hardly in other
 prose 1 R 1333 *πρόρριζος* R 587, like *προθέλυμος*
προσεμφερής fr 460 *πρόσθε* decidedly less
 common in Attic than *ἐμπροσθε*, even in Plato, who uses
 both often. In Aristoph *ἐμπροσθε* only once, *πρόσθε* 11
 times, 7 in i besides A 43 *πάριτ' εἰς τὸ πρόσθεν*
προσλαμβάνομαι P 9 *προσόμοιος* T 516 an V 356
 An 685 Plato once or twice *προσφερής* Ec 67 Herod
 Plato *πρόσφορος* V 809 An 124 an P 1025 Herod
 Thuc Plato [Dem 59. 56] *πρόσωθεν* for *πόρρωθεν*
 fr 676a *πρῶτα* adverb very common in Aristoph,
 30 times or more in all metres, and *πρώτιστα* 10 times:
 Thuc Xen Plato not common. Dem τὰ πρῶτα 27. 19 and
 2. 8 are not clear cases: not Lys or Isocr (or Aristotle?).
 Tragedy often *πρώτιστος* -τα Ae ch once, Soph 3
 times, Eur 2 or 3, Homer etc Not Herod Xen Plato

Aristotle Isocr Lys: the two Dem exx. are in doubtful speeches, 43. 75 and 48. 33. In i A 28 1002 L 1169 R 519 1121 Ec 749 1059 (none apparently par) and 6 or 8 times in other metres

πτεροδόνητος Av 1390 1402 par
πτερωτός (φθόγγος) Av 1198 πυρπολῶ

N 1497 Av 1580 tr V 1079 T 727 καταπυρπολῶ T 243.

Hardly ever in prose: Herod once, Xen once in other sense

ρίπτάζω L 27 ροίζημα Av 1182 heightened

phrase: cf. αἰθῆρ δονεῖται and ῥύμη ῥύμη *ibid* Ec 4

par an N 407 P 86, a few times in prose

σελαγῶ A 925-6 of ships set on fire: usually p and so dact N 285 1 604 σθένω Pl 912 καθ' ὅσον ἂν σθένω

prob more or less of a phrase. σθένω not used in good

prose, even in literal sense: nor is σθένος (not at all in Aristoph) except in phrase παντὶ σθένει (cf. 'might and main')

σπανίζω N 1285 V 252; not often in prose,

nor is σπάνις σπλάγχνα of feelings R 844 par itr

N 1036 an R 1006 στέμμα Pl 39 par

στενάχω A 548 p and met στίχες (λαῶν) E 163 par:

λαῶν p in form and number: cf. under λεῶς στολή

(little used in prose, esp in general sense of dress, though

Xen likes it and Plato has it sometimes. Lysurg 86 seems

the only place in orators, for in Lys 6. 51 it is a special robe)

T 136 quotation? 92 and 851 par? Ec 846 tr d R 591

στόλος L 93 (Doric) Av 46 both partly par:

seldom in best prose. Dem [*Epit* 3 times] 6. 36 ἦλθε

στόλῳ which from Thuc seems a set phrase, Xen Plato a

few times, not Isocrates συγγνωστός T 418

usually p συγκέκραμαι met Pl 853 par σύζυγος

Pl 945 p συμπαραστάτης Pl 326 Soph Ph 675

συμφέρω agree with E 1233 L 166 unusual.

Another sense result (Ec 475 quotation of λόγος γεραι-

τέρων?) is also not a prose use. The middle has these

meanings in prose sometimes (result, turn out tr N 594)

σύν Mommsen shows that in Aristoph it is

found (1) in quotation: (2) 1, once semi-l R 444 (quite

poetical), and once earnest iambs L 1143 σὺν ὀπλίταισι:

(3) ordinary Attic uses, σὺν inclusive and σὺν θεοῖς, σὺν ὄπλοις,

μηδενὶ ξὺν νῶ tr N 580 συναντῶ A 1187 par Pl 41

44 perh oracular Av 137 ordinary! (Rutherford *Babrius*

p. 47), Xen twice σωσίπολις A 163 quotation?

ταγός E 159 par τάλας. οἶμοι τάλας occurs some 25 times, αἰβοῖ τ. a few; also ὁ τάλας and oftener ὁ τάλαν or τάλαν, ταλάντατε, and ταλάντατ' ἀνδρῶν. Apart from these forms τάλας occurs only P 1225 τί . . τῷδε . . κύτει . . χρήσομαι τάλας; and 3 or 4 times l. Xen *Cyr* 4. 6. 5 καγὼ μὲν ὁ τάλας κ.τ.λ. is said to be the only prose instance of it

ταλαύρινος A 964 par P 241 par ὥς (ὅσον, ὅτι) τάχος not in common prose: Plato ὅτι τ. once? In Dem even διὰ τάχους is found in disputed speeches only. ὥς τ. L 1187 ὅσον τ. tr T 727

τε standing singly and attaching a word, clause, or whole sentence to what precedes is p and also found pretty freely in Herod Thuc Xen, in orators uncommon. Aristoph fairly often, but with varying frequency, e.g. E twice as often as V. In E i about 15 times (5 in the speech 624-682, 3 in 732-735), itr about 9 (3 in 457-459), id 4, an 6, 17. The double τε . . τε, uncommon in strictest prose, E i 1341 11125-11127: not in V? I have not gone through other plays

τέκνον (1) l N 1165 1170 V 1518 R 211, 1322 1356: (2) par A 891 T 469 half prayer 698 754-5 fr 461 585 (τέκνον): (3) vocative τέκνον and ὁ τέκνον L 7 T 754 perh par 1062 1181 1198 fr 125 three times. This vocative is common in Menander etc and prob traditional. τεκνίδιον L 889 συντεκνῶ T 15 φιλότεκνος T 752. The word is therefore one way or another curiously frequent in T. It is well known that τέκνον is not a word of ordinary Attic prose, as judged from the orators, who always use παῖς

τεκταίνομαι lit L 674 Pl 163, met E 462 an A 660 quotation

τέρπω etc rare in prose, except Plato Xen Thuc: τέρπομαι itr Pl 288 l T 992 περπνός

Ec 889: also A 881 par and an L 553: τέρψις l R 675

τέχνασμα T 198 par (notice rhythm)

τεχναῶ T 94 itr R 957 l A 385

τεχνῶμαι V 176, once or twice in Thuc Xen

τῆλοῦ N 138 par

τῆροῦμαι (middle voice) V 1386 and

tr 372

τλήμων P 723 R 85 Pl 777 (ὦ τλήμων)

an T 1072 par Pl 603 four times in Xen (twice vocative) but not elsewhere in prose. πολυτλήμων i P 236

τλῆναι still more p, once in Isocr 4. 96 (noticed by Aristotle *Rhet.* 3. 7. 11) and once Xen *Cyr.* 3. 1. 3:

N 119 V 1159 fr 149. 2 id N 1387, τληγτός L 529,

ἀνατλάς I P 1035 τόλμημα Ec 106 Pl 419 itr Ec
 288 L 284 an P 94, rare in prose (τορῶ) τετορήσω
 P 381 par τριβή *passing time* Av 156 Plato once
 Aesch Soph, *delay* A 385 τρίβων adj. N 869 V 1429
 Herod Eur τρυγῳδός fr 149. 9 an V 650 I V 1537
 τρυγῳδία A 498 500 τρυγῳδικός 886 τρυγῳδοποιουμουσική fr
 333. 1. The word hardly occurs elsewhere, except etymol
 Athen 40 B ἀφ' οὗ δὴ καὶ τρυγῳδία τὸ πρῶτον ἐκλήθη ἡ
 κωμῳδία: (χοροὶ τρυγικοί A 628, τρυγῳδαίων an N 296)
 τρύχω A 68 an P 989 rare in prose. Cf. κατατρύχω
 epic τύμβος of a man L 372 Eur twice: in lit
 sense V 1370 p τυχηρῶς A 250 T 305 prayer in
 prose proclamation
 ὑπαί p A 970 if right, prob quotation or imitation, Av
 1426 prob ὑπό ὑπερηγορέων P 53 par (epic)
 ὑπέρμεγας E 158 par ὑπέρτατος P 52 par
 ὑπίσχομαι fr 615 (οἱ τραγικοὶ καὶ Ἀριστοφάνης
 Photius and Suidas) Hom Herod ὑπνῶ L 143
 Doric (Herod ὑπνωμένος and κατυπνωμένος) ὑποτο-
 ποῦμαι T 496 itr R 958 Herod Lys 9. 4, but ὑποτοπείω is
 the usual form
 φέγγος fr 188 par, see D φθέγμα P 235 par T 267
 fr 606 an N 319 364 I Av 683 Plato once or twice
 φλόξ Ec 6 Pl 661 clearly par N 1494 T 242
 Thuc Plato Xen Φοῖβος, see under Δοξίας
 φοίνιος T 694 φρήν, φρένες (1) I and hex
 often *e.g.* E 1052 N 475 705 P 1030 1068 1099 etc
 (2) an R 1040 Pl 581 (3) clear par A 445 E 1237 Av
 1238 L 708 T 275 R 101-2 886 (4) τοῖς καὶ φρένες L 432
 T 291 tr R 534 (5) N 153 Av 1445 may be taken as more
 or less par. Hardly ever in prose φρίττω with acc
 N 1133 p φρόντισμα N 155 with special ref to
 φροντιστήριον φροῦδος very rare in prose (Antiphon
 5. 29) but Aristoph uses it sometimes without special point
 P 197 T 691 R 94 305? Ec 311 341 950 L 106 par and
 possibly A 470 an N 718-9 722 T 794 fr 379 I A 208
 R 1343 φυτεύω met of men and things V 1133
 I V 1276 φωνῶ A 777 (Megar.) an T 51. Not in
 prose for *speak*, except Xen *Symp* 3. 13
 χαίρηδών A 4: cf. under βαιός χάριν with gen
 though frequent in Plato is rare in other prose. Thuc

and Xen perh once apiece. In Aristoph often and with no special point, *e.g.* A 915 1051 E 268 R 1418. Notice in id A 1232 *σὴν χάριν* *χρεών* E 138 oracular, fr 347 ordinary id N 1447 an P 765 1 P 1029. Not in most prose: Herod Plato esp in *Laws* and other late work Xen twice? *χρήζω* A 734 (Megar.) T 751 an

N 359 891. The Megarian apart, the uses are all relative phrases (*ὅτε χρήζεις* etc) and prob idiomatic (cf. *ὅς ἄν θέλῃ* etc), for *χρήζω* is not in ordinary use *χρήμα* *thing* not usual in Attic, which prefers *πράγμα*, if any word at all is wanted. Plato sometimes, Xen once! Andocides once, and so on. In Aristoph *τί χρήμα* *why* or *what* often: also *χρήμα*, *ὅσον τὸ χρήμα* etc, with or without gen. *τὸ χρήμα* *the thing, the business* etc N 325 V 799 834 P 38 etc. *χρήμα* *a thing* L 677 fr 333. *χρήματα* *things* does not occur in him

χρῶς L 127 par *χωρῶ* *go*, though very frequent in Herod Thuc and fairly so in Xen Plato, occurs twice only in Dem (2. 28: 19. 163) and not at all in any other orator, so that it occupies a peculiar position. Aristoph is very fond of it in trochees etc, when referring to movement of chorus and actors. But it also occurs in iambs freely and without any special force, *e.g.* N 509 Av 1186 L 66 738 Ec 851

ὥρικός A 272 Pl 963 fr 235 *ὥς* and *ὥς ἄν* *in order that*. *ὥς ἄν*, hardly used in prose except by Xen who much prefers simple *ὥς* (Thuc 6. 91?), occurs in Aristoph 15 times (Weber, who does not give references or distinguish metres). I have noticed it 9 or 10 times in i (A 44 V 113 Av 1454 1509 Pl 112 etc.) and 3 or 4 in tr. *ὥς* alone is found only itr Ec 286 (altered by Dobree) 1 Doric L 1265 1305, for in i L 183 the verb is probably future indicative *ὥς* *when, after that*, though frequent in Dem, is almost completely absent from other orators (Lycurgus 62). It occurs a few times i V 1476 T 507 R 504 and noticeably three times Pl 653 668 688 in a narrative which may be slightly suggestive of a tragic *ῥῆσις*, tr N 551 P 612 632: E 62 and perhaps an V 673 are not temporal *ὥς* in a wish Pl 891 (? *καὶ δῆ* for *ὥς δῆ*) usually p: cf. Menand *Epitr* 207.

B.—TROCHAIC TETRAMETERS AND DIMETERS.

The dimeters are marked d

ἀγκάλη mainly p, R 704 met: cf. Nausicrates
 ἀγλαός L 640 epic and lyric more than iambic. Cf. ἐπαγλαίζω
 an fr 682 αἰόλος d R 248 ἄλκιμος V 1060
 l 1061 i Pl. 1002 1075 are quotations of the old πάλαι
 ποτ' ἦσαν ἄλκιμοι Μιλήσιοι. Xen often, once in Plato
 Rep 614 B for the pun on a name, not elsewhere in prose
 before Aristotle? ἀμύνω, see A ἄνω verb
 V 369, Herod and p ἀπαστία N 621 religious
 ἀπομόργνυμι A 706 an V 560 l A 695 epic:
 ἐξομόργνυμι itr A 843 Eur Plato ἀπόπτυστος
 E 1285 p, as is the verb in met sense ἀποστατῶ
 Av 311, Xen Plato 3 or 4 times, Dem once
 ἄρωμα P 1158 ἄσπον E 1306 Herod not Attic (nor
 is ἄγχι) αὐθαδία for αὐθάδεια T 704
 αὐτοδάξ P 607 L 687 αὐτόπρεμος R 902 met
 Ἀχαρνητῆος A 322 burlesque epic form like
 Πηληϊίδης
 βάσις T 968 Plato βιβρώσκω V 462 Xen once
 (βρώμα several times) Plato καταβ. once, Herod and Hippocr:
 Attic always in perfect tense? βυθός E 607 609
 d R 247 Xen once βωσάτω P 1155 form and sense
 (call for or to) noticeable
 γαμήλιος, see λέχος (l T 1034) γεραίρω T 961 Xen
 Plato once or twice γηροβοσκῶ A 678 Eur
 γόνος V 1116? prob an error l T 117
 δαίμα R 688 quite rare in prose (Thuc Plato) as are δειμαίνω
 and δειματῶ δηλαδὴ V 442 Ec 1157 Soph Eur
 Plato διαστίλβω P 567 d fr 8: στίλβω an Av
 697 δίκη see A (δοκῶ) the longer forms δοκήσω
 ἐδόκησα N 562 R 737 id 1485, Herod and p δόλος
 see A δόρει (p form) V 1081 P 357 in probably old
 phrase σὺν δόρει σὺν ἀσπίδι (notice σὺν) δυσβουλία
 N 587 p (δύσβουλος not known?)
 ἐγγενής V 1076 Herod not Attic ἔκτοπος d Av
 1474 Plato once ἐκφλέγω P 608: see φλέγω in D
 and φλόξ in A ἐμπυρεῖω d P 1137 itr L 372 very
 rare ἐνδικος P 630 Plato once or twice p

ἐνθα where Av 1485 1556 (d both) 1 T 1046 par: Xen, not Plato or orators. ἐνθεν d Av 748 L 625 (cretic line among tr) dact R 826 ἐξεπαίρω L 622
 ἐξιπῶ L 291: ἰπῶ id E 924 ἐξορμῶ T 659 1 Av 1326 Thuc Xen Plato ἐπομβρία N 1120 Aesch Hippocr εὐήλιος d R 242 εὐκνκλος T 968
 with χορεία and βάσις ἐφείν V 338 τοῦ δ' ἐφείν . . ταῦτα δρᾶν σε βούλεται; not known elsewhere
 ζωπυρῶ met L 682, so ἐκζ. P 310 p

ἡλύγη A 684

θεά (not in prose, except for distinctness in phrases like θεοὶ καὶ θεαί) N 1121: see D θηρῶμαι E 607
 θηρατής an N 358 (θηρεύω usual prose)
 θνήσκω for ἀποθνήσκω never found in Aristophanes except in perfect τέθνηκα (which is regular in prose) and special future form τεθνήξω tr A 325 itr N 1436 an V 654 and i A 590 (Lamachus) οἴμ' ὥς τεθνήξεις, probably par: Aesch Ag 1279 shows that we must not regard it as a colloquial form. Plato *Gorg* 469 D seems the only other Attic instance

ἱκνοῦμαι L 1037 ἀλλὰ μὴ ὄρας' ἱκοισθε old phrase (ἀφικνοῦμαι prose)

κάρτα Av 342 and in quotation or imitation i A 544. Not in Attic prose, though common in Ionic. Perhaps some unknown reason for Av 342 (1 Ameipsias 22)

καταίθω T 727 repeated in i 730: αἶθω and καταίθω not prose. Cf. αἰθός T 246 κάτοξυς V 471

λαιμός d Av 1560 Hippocr p λείβομαι E 327

λείφανον V 1066 Plato once or twice p

λέχος γαμήλιον d Av 1758 i T 1122 par λήγω P 332 an 1328 hex 1076, mainly p though often in Xen Plato Aristotle, Thuc twice (5. 81 of time χειμῶνος λήγοντος) Dem 24. 98 περὶ λήγοντα τὸν ἐνιαυτόν, Isoer *Dem* 14 Lys (?) 2. 74 λῆμα N 457 T 459 R 603 899 (all d) itr E 757. Cf. A λιπαρής L 672 Plato a few times, Soph. The verb Xen Dem and often Herod λόγχη

spear, not spear-head V 1119 itr A 1226 par an T 826 R 1016 i fr 404 prob par (λογχοφόρος i P 1294)

ματεύω T 663 rare word in still rarer sense (search a place). Not in prose. Xen has μαστεύω μέλπω
 T 961 id 970 974 989 μενουνῶ V 1080 earnest lines

p μένος V 424 1 A 665 Plato once, Xen two or three times
 μισόπολις d V 411 μολπή see D. Not in prose
 μοναρχία V 474: see μόναρχος in D
 μουσόμεντις Av 276

νεῖκος R 1099 an V 867 T 788 hex R 818 Herod often, Xen and Plato once, Dem? 25. 52 in a very elaborate passage. (Isocr 15. 268 it comes from Empedocles)

νεοχμός R 1372 p. Cf. T 701

ὄγκῳ R 703 an V 1024 Xen once. ἐξογκῶ Herod Hippocr
 ὀδοιπόρος A 205 Herod, who with Xen has also ὀδοιπορία
 οἶα how E 269: not in prose except a few places where it is rather accusative with verb than

adverb proper, e.g. Xen *Cyr* 5. 2. 18 ἔσκωπτον οἶα σκωφθῆναι ἥδιον ἢ μή
 ὄμβρος d R 246 an N 338 377 Xen twice Plato once Isocr *Busir* once Aristotle Herod

ὄμβριος i Av 1593 hex N 287 δμοῦ near E 245 id P 513 fr 542: Xen two or three times, Plato once, Dem of numbers about

ὄξυκάρδιος V 430 Aesch ὀριβάτης Av 276

παλαιός = γέρων A 220 676 (V 442 prob not in this sense)

p παλίγκοτος d P 390 p Herod once, Antiphon once
 παλῶριος Av 321 par epic πέπειρος d Ec 896 Soph rare in prose

περ A 222 used (μηδέ περ γέροντας ὄντας) as in Aesch *Cho* 504 *Suppl* 399 Eur *Ph* 1624: and εἰ μή περ i N 1183 tr L 629 Xen *Oec* 1. 14 and 7. 17 Plato *Alc* 1. 124 B Herod 6. 57. 4

ποία for ποῖα E 606 (Epicles an 11. 26, Eur i *Cycl* 333)

πολύπλοκος d T 435 πρέμνον met Av 321

πρίν adverb d V 1063 seldom in prose, where πρότερον and other words or expressions are usual: Xen Plato once or twice, Thuc a dozen times, Dem 1. 11 [7. 5]

προῦσελοῖμεν R 730: the participle Aesch *P. V.* 438: nowhere else

σεβίζω T 674 1 106 prob not in prose σεληναίη N 614 Ionic form Emped Eur *Ph* 176. Cf. Plato *Crat* 409 B etymol

σπαράττω A 688 P 641 i R 424 par στίφος P 564 itr E 852 Thuc once Xen a few times

συνήμι hear P 603 συννωῶ d R 598 Plato often Aristotle Soph Eur

ταραξικάρδιος A 315 ἄπ. λ. εἰς τάχος A 686 Xen twice: cf. A

ὑπερχολῶ L 693 not elsewhere in Attic. χολῶ a few times in later comedy ὑπόπτερος Av 797 p Herod Aristotle ὑπουργῶ P 430 Thuc Xen three or four times, Antiphon Plato once, Isocr *Demon* 31 : ὑπούργημα Andoc once, ὑπουργία Lys once

φιλάμπελος P 308

χαμᾶζε A 341 V 1013 itr L 358 1 A 344 Eur once, Homer χανδάνω d R 260 Homer Hippocr not trag

χθές for ἐχθές R 726 itr V 242 an N 353 fr 53.

Elsewhere there is a long vowel or a diphthong preceding which would absorb the ε. MSS. sometimes give χθές in prose, e.g. Plato, esp in old phrases with *πρώην*

χλιδῶ L 640 not in prose χορεία T 968 R d 247 396

ὄς = ὥστε with infin R 1110 uncommon in prose, except Xen ὠφελήσιμος Av 316 Soph

C.—IAMBIC TETRAMETERS AND DIMETERS.

ἄγγος for ἀγγεῖον A 936. Cf. fr 234 511 ἄελπος L 256, not in Attic prose? ἀλεξίκακος N 1372

(ᾧλεξίκακε) an V 1043 ἀμήχανος E 759 i R 1429

par, -ία an Av 475 : two or three times in Xen Plato [Dem

60. 12], ἀμηχανία Andoc, ἀμηχανῶ Thuc 7. 48 Xen twice.

Even of things the word is uncommon in prose except Plato:

see μηχανή in A ἀνθεμώδης R 449 ἀνῶ

E 349 an P 761 L 593 Pl 538, Andoc once, Xen Plato

freely : the active at any rate is rare : the noun ἀνία seems

confined in prose to Plato αῖος L 385 an E 534,

Plato and Herod once βορά E 416 1 T 1033 Plato once βοτόν N 1427

Plato once βραδύνω see A

ἐγκονῶ, see A ἔκατι see A ἔμβα Ec 478

ἐναντα E 342 p ἐνδύομαι enter on Ec 288

with the p word τόλμημα ἐξαμπρεύω L 289, ἀμ-

πρεύω Alexandrian p ἐξανέχομαι N 1373 p

ἐξεύρημα E 886 1 Ec 577 Aesch Herod ἐπαναβοῶ

Pl 292 ἀπ. λ. ? ἐπωφελῶ N 1442 Xen and Plato

once p ἔραμαι N 1076 an R 1022 1 N 1304

doubtful (all these ἡράσθηρ, used sometimes even in prose) :

present tense an V 751 par with fr 51 hex P 1098

εὐγλωττία E 837 Eur: εὐγλωττος an N 445 p
 εὐμήχανος E 759 Plato ἐφίεμαι *bid* V 242,
 Thuc 4. 108? p ἐφολλός V 268, Thuc 4. 108 in
 another sense

ἡλιξ N 1437 V 245 T 1030 I A 336, unusual in prose
 for ἡλικιώτης, Antiphon once Xen and Plato a few times

θαμινά Pl 292 with π τέκεια, Xen three or four times
 θούριος E 757 p θρέμμα L 369 I Ec 973, Plato
 often Xen twice Isocr 2. 45 prob an error θωμός
 fr 217 (cf. 94) I L 973 p and Theophrastus

ἱπῶ, see ἐξιπῶ in B

κατασποδῶ T 560 Aesch κλονῶ E 361, κλόνος an
 N 387, not in prose κόμπασμα R 940 Aesch
 κόπος Pl 321 I L 542 two or three times in Xen Plato who
 have also ἄκοπος: R 1268-80 it refers to κόπος in the
 quotation. See κοπιῶ in A κορμός L 255 Herod

λεκτός Av 422, not in prose?

μεθήκω E 937 Eur μέριμνα N 1404 an 420 I
 950 (μεριμνοφροντιστής i 101): not in good prose (*Erastae*
 134 B). μεριμνῶ Dem once Xen several times
 μνεία E 876: a few times in Plato and orators, esp Isocrates,
 chiefly in phrase μνείαν ποιεῖσθαι, seldom *memory* as here
 μνημόσυνον V 537 an 559 Herod Thuc

μοχθῶ Pl 282 an 518 525 556: μόχθος only in an T 780
 par: Xen has both a few times, Plato neither, Thuc the
 verb once. Not in orators μοχλευτής N 1397 (cf.
 Porson on *Med* 1314) I 567, not elsewhere

οἶκος *house* (i.e. building) for ordinary οἰκία fr 73 τὸν
 οἶκον ἤρεφεν had prob some reason, 115 obscure and doubt-
 ful (αὐτῆς suggests οἰκίας): tr Av 380 prob *estate*, I N
 600: κατ' οἶκον i A 1174 par id L 261 an P 88 was to
 some extent a phrase: it occurs two or three times in
 Herod Thuc. Cf. ἐπ' οἶκον. Plato has οἶκος *Phaedr* 247 A
 (dignified) ἐν θεῶν οἴκῳ, Xen a few times: p very often

ὄρεχθῶ N 1368, rare, not tragic οὔριος E 433 an L
 550 I A 669: used in prose a few times of the wind itself

πάγχρηστος A 936 Xen once πανήμερος R 387
 Aesch Soph Herod παραστατῶ T 370 and συμπ.
 R 385. Both i Ec 9 and 15 par p παρενσαλεύω Pl
 291 πημαίνω A 842 Plato p πολλά *often*
 E 411 Pl 253. Other passages like A 694 984 V 678 685

R 697 seem rather acc with the verb. Xen now and then
e.g. Cyrop 1. 5. 14 πολλά μοι συνόντες, and Plato *e.g. Phaedo*
 61 c πολλά ἤδη ἐντετύχηκα τῷ ἀνδρί πολύρροδος R 448
 πρόσβυς *old man* A 1228 i T 146 par an Av
 255 1 V 1451

σέβω fr 569 13, 14 : see D συνωδός Av 635
 Herod, Plato once half jestingly *Phaedo* 92 c Aristotle p
 τέκεα Pl 292 p (notice form)
 ὠφέλημα E 836 Xen p

D.—ANAPAESTIC TETRAMETERS AND DIMETERS.

ἀγέλη Av 591, fairly frequent in Plato, once or twice in
 Xen. Its not being commoner may be mere accident
 ἀγήρως Av 689 Thuc, Plato, p ἀλέκτωρ
 V 1490. πτήσσει Φρύνιχος is said to be proverbial, but not
 the other half of the line, ὥς τις ἀλέκτωρ. Cf. N 666 851.
 Prose ἀλεκτρυνών ἄλοχος R 1050 1 L 1286. Ar
Pol 1. 3. 1253 b 7 πόσις καὶ ἄλοχος as an old phrase, both
 being quite poetical in their ordinary use (*Theaet* 149 B is
 etymol) ἄμα as prep E 519 520 V 712 1 A 346 :
 see A ἀμέτρητος N 264 p ἀνακείσθαι ἐπί
 (τυν) Av 638, with dat Antipho 5. 6 and Eur, with ἐς Thuc
 once, Herod twice ἀναλδής V 1045 Hippocr
 ἀνάμεστος N 984 Eur [Dem. 25. 32] rare, ἀραμεστῶ
 R 1084 ἄπ. λ. ? ἀναρίθμητος V 1011 μυριάδες ἀνα-
 ρίθμητοι a phrase which occurs three or four times in Plato
 and others and is perhaps a poetical quotation, as the
 length of the ι suggests, if not the tribrach
 ἀναφοβῶ V 670 ἄπ. λ. ? ἀνεμώκης Av 697 Eur
 ἀντιλογῶ N 321 V 546 hex R 878 Soph
 ἀντιφερίζω E 813 818 epic ἀπαμένω V 597 Plato
 once, Hom ἀπείρων Av 694 i? fr 250 Hom
 ἀπηγής N 974 Plato twice, Hom but not trag
 ἀποκλάω V 564 Plato once p ἀπολέγω
 V 580 L 576, not p, rare in prose ἀπτήν Av 687
 Plato once Hom ἀριζήλωτος E 1329 ἄπ. λ. ?
 ἀρίζηλος epic ἄροτος R 1034 Plato *Crat* 406 B
 etymol p αὐλή P 161 par αὐτε V 1015

hex P 1270 1 N 595 L 1296, decidedly p ἄφθιτος
 Av 689 with *μηδόμενος* and 702 p

βακχεῖα R 357 *βάσκω* T 783 par. *διαβάσκω* an
 Av 486. Rare even in p *βίος* Av 718 Ec 594
 669 Pl 526, not in prose, though *βιοτεύω* is found there
 now and then: *βιοτή* Xen *Cyr* 7. 2. 27
βορβορόθυμος P 753 ἄπ. λ. *βροντησικέραυνος*
 N 265

γάννυμαι V 612, Plato *Phaedr* 234 D p. (*γανῶ*) *ἐγανώθην*
 i A 5 (*γεγανωμένος* Plato *Rep* 411 A) *γέγηθα* E 1317
 Plato two or three times, Dem 18. 291 323 *γενεά*
race etc Av 685, a few times in Xen Plato. Prose uses
 it for a generation *γενναιοπρεπής* P 988 ἄπ. λ.
γλυκύθυμος L 551 1 N 705

δαίος N 335 perh quotation R 1022 1 897 p
δάπεδον Pl 515 1 Av 1265 R 351 fr 110, Xen three or
 four times, Herod *δεδίττομαι* L 564 Plato and even
 Dem, though mainly epic (*δοκῶ*) *δεδόκημαι* V 726
 a p form: cf. *B* *δαιμαίνω* V 1042, Plato once or
 twice *διαχρῶμαι* use Ec 609, Xen once Herod often
δρομαῖος P 160 p, Xen *Cyn* as a technical term
δυσκολόκαμπτος N 971 ἄπ. λ. *δυσκολό-*
κοιτος N 420 ἄπ. λ.

ἐγκυκλοῦμαι V 395 699 rare *ἐγχειρῶ*, see *A*
εἰκοβολῶ fr 689 Eur *ἐκδιδάσκω* R 1019
 1026, see *A* *ἐλαίρω* E 793 epic *ἐλελίζω*
 Av 213 fr 500 par epic *ἐξάκεισις* R 1033 ἄπ. λ.
ἐπαγλαίζω fr 682 1 Ec 575. Cf. *ἀγλαός* in *B*
ἐπείγω intrans T 783 1 P 943 p *ἐπικουρῶ*
aid V 1018, occasional even in orators: *ἐπίκουρος* E 1319
ἐπίχειρα V 581 very rare in prose *ἐπταβόειος*
 R 1017 *ἐριώλη* E 511 i V 1148 for a pun, Ap
 Rhod *εὐανθήs* N 1002 R 373 p Plato
εὔκλεια N 997. *εὐ(δινσ)κλείς* and *εὐ(δίσ)κλεια* occur in Xen
 sometimes, two or three times in Plato, in orators very
 rare, see *A* and *κλέος* below *εὐνή* V 552 Twice in
 i, but T 1122 is par and Av 1286 assimilates men to
 birds: tr E 605 refers to horses: 1 Ec 959. A few times
 Thuc Xen Plato, esp of soldiers; once Isocr (*ἐξ εὐνῆs* as
 in V 552)

ζάθεος R 383 p

Ζάν Av 570: oblique cases *Ζῆνα*,

etc. sometimes in *l* or *par*, *Av* 1740 *N* 564 *i* *L* 717 *par*.
Doric Ζάν may be part of a quotation

ἡδυμελής *Av* 659 *p* ἡμέριος *P* 163 *p* (? the *MSS.*
ἡμερινῶν, a more prosaic form) ἡμίθεος *R* 1060 *p*

ἡνιοχῶ *V* 1022 *met* *Xen* *Plato* once *apiece*

θάκος *N* 993 *R* 1515 1522 (*Aesch* speaking) *p*. Cf. θάσσω

θαλία *Av* 733 *dact* *N* 309 *l* *P* 780 *p*, *Xen*

Plato once θάσσω *V* 1482 *par* θεά (cf.

A) *N* 265 316 329 365 *P* 974 *T* 948 *R* 383 *i* *fr* 204?

T 285? 1106 *par* *Av* 1718 *par* *itr* *R* 441 446 *l* or *hex*

P 816 1070 *L* 341 1290 *T* 1151 (*MSS.* vary in some

passages between *fem* and *masc* forms) θεόσεπτος

N 292 θίς *V* 696 11521 θνητός occasion-

ally, not always, noticeable: *Av* 708 1059 there is no

emphasis on mortality θύελλα *N* 336 *par*

θυμολέων *R* 1041 *epic*

ιμείρω, ἴμερος, see *A*

καθυβρίζω *A* 631 *Herod* and *p* καλλιεπής *T* 49 60

καρποφόρος *R* 382 καρχαρόδους *V* 1031

= *P* 754 *epic* κατέδεια *P* 759 once or twice in *prose*

κατάλειπτος *E* 1332, rare, *l* *P* 862 καταναίω

V 662 κατένασθεν = κατενάσθησαν *p* word (*Eumen* 929) and

form καταφρύγω *N* 396 καταχρήνη *V* 575

Ec 631 κατερύκω *V* 601 *epic* κεκραξιδάμας

V 596 *ἄπ.λ.* κελαδῶ *T* 44 *par* *R* 383 1527 *l* *P* 801

R 684, κελάδημα *dact* *N* 283 and κελάδοιτα 284 *p* (esp

Pindar) κίρνημι *fr* 683, see *A* κλέος *A* 646

R 1035 *dact* *N* 459: *Xen* once, if *Cyn* 1 is his, *Plato*

three or four times, *Thuc* three: *Dem* 22. 77 = 24. 185,

Lys? 2. 5. Cf. above on εὔκλεια κλήζω *Av* 1745

κνημίς *R* 1017 *epic*, technical? κοίτη

V 1040 *Xen* *Plato* once or twice *Herod* κολοσυρτός

V 666 *Pl* 536 *epic* κουνός *R* 1005 *p*

κτείνω for ἀποκτείνω *Av* 1063 1067 *i* *fr* 585 *par* (notice

τέκνον). Though used often by *Thuc*, a few times without

special reason by *Plato*, once by *Xen*, it is not a word of

common *prose*. Not in *Antiphon*: *Dem* 23 often, but

always either quoting or referring to the law: for the same

reason 47. 69 and 59. 10 (neither of which is certain *Dem*),

Lys 10. 11–12 (1. 25 perh wrong, see *Thalheim*'s note), and

often in *Laws* Κυπρογένεια *L* 551

- λάθρα with gen V 347 p Herod λεικόλοφος R 1016 p
 ληναίτης E 547 λιχμῶμαι V 1033 = P 756 p
 μάκαρ Av 702-3 and several times in I, δ μάκαιρα id Av
 1759 p μακαρίτης adj Pl 555 with partial reference
 to death Aesch μαντείος Av 722 p μέγα
 adverb N 291 p μελανόπτερος Av 695 Eur
 μετάβουλος A 632 ἄπ.λ. μεταχωρῶ Av 710 Aesch
 Thuc Xen once or twice μετεωροκοπῶ P 92
 μῆδομαι Av 689 I T 676, never in prose μολπή
 R 370 383 1527 and μολπαῖω 379 p. Cf. μέλπω in B
 μόναρχος E 1330, μοναρχία tr V 474, rare in prose
 μονοκοιτῶ L 592 ἄπ.λ. Cf. κοίτη above
 μουσοποιῶ N 334 Soph μοχθῶ Pl 518 525 556, see B
 μυκῶμαι N 292 V 1488 μυσαρός
 I L 340, παμμύσαρος an 969 μυχός T 324 i Ec 12
 par, rare in prose
 νεαρός fr 467 p Xen νεοττοτροφῶ N 999 very rare
 νιφόεις N 273 p νουθεσία R 1009 very rare
 νύχιος Av 698 p
 ογκύλλομαι P 465 very rare οἰκτροχῶ V 555 ἄπ.λ.
 ὀλιγοδρανής Av. 686, kindred words Hom Aesch
 ὀλοφνυρός V 390 Thuc once or twice, not the orators; the
 verb is mainly epic, though it does occur in prose, esp
 Thuc ὀπλισις R 1036 rare ὀπτεύω Av 1061
 ἄπ.λ., though compounds occur ὀργῶ in its good sense
 Av 462, Aesch Thuc Hippocr Aristotle, rare ὀρῶμαι
 T 800. The middle being poetical (except ἰδοῦ) φέρ' ἰδῶμαι
 i V 183 must be a mistake ὀτοτύζω P 1011 L 520
 i T 1081 par p. Cf. οἱ ὀτοτύξιοι Av 1043 οὔλος R 1067
 Hom etc οὐράνιος N 316 V 1492 11530 dact N 305:
 οὐράνιον ὅσον i R 781 1136: mainly p, but Xen Plato use
 it οὐρανομήκης N 357 dact 459
 παγγλυκερός L 970 ἄπ.λ. παλαιογενής N 358
 παταγῶ, see A παῦροι P 764 not in prose
 πεζομαχῶ V 685 rare περιείλω R 1066
 Xen once περίσεμνος V 604 περιτελλόμενος
 Av 696 Hom Soph περιφλύω N 396
 (πετάννημι): πεπταμένος N 343 epic: the uncompounded verb
 seems not to occur in prose πῆληξ R 1017 epic
 πίσυνος V 385 P 84 I N 949 p Herod Thuc
 πιτυλεύω V 678 ἄπ.λ. perh quotation, πίτυλος hex fr 84

πλησιόχωρος V 393 Herod Thuc Xen Plato πλου-
θιγίεια V 677 Av 731 hex E 1091, not found elsewhere?

πολεμίζω N 419 P 759 T 807 Hom Pind

πολλοῦ adv E 822 πολλοῦ δὲ πολὺν με χρόνον κ.τ.λ. N 915

θρασὺς εἰ πολλοῦ R 1046 Eupolis 74 πολύπειρος

L 1109 Parmen πολύνμνος E 1328 p

πρημαίνω N 336 ἄπ.λ. πρινώδης V 383

πρόβλημα with gen V 615 mainly p προσόμοιος,

see A προσφύω prove N 372 Aesch προχοή

N 272 p πρόχους *ibid* p πτερόεις Av 576 698

fr 224 p πυργῶ P 749 R 1004 p πυρώδης

Av 1746

ρήγνυμι φωνήν N 357 960 Herod Eur Dem 9, 61:

ἀναρρηγνὺς ἔπη i E 626 par ρόθιον E 546 mainly p

ροῖβδος N 407 Soph

σέβω, σέβομαι N 293 Pl 497 1 N 600 T 123 with

σεβίσαι 106 itr fr 569, 13 and 14: both verbs Xen Plato,

not orators? σεμνός *august* N 265 291 315 364 P

974 Av 616 L 1109 T 322 948 1069 R 1004 1061 Ec 617 632

1 several times: cf. A σκαιουργῶ N 994 ἄπ. λ.

σκόπελος N 273 i R 471 par σκοπιωροῦμαι V 361,

Xen once σμερδαλέος Av 553 par στερρός

met N 420, Xen once στρατίος V 619

στυφελιγμός E 537 ἄπ. λ., the verb epic σίμφωρος

Av 221 659 p Plato συντυχία R 1006 1 Av 545,

rare in prose

ταυροφάγος R 357 Soph ταχύβουλος A 630

ταχύνω Ec 582 p Xen τέγγω met L 550 p Plato

τείρω L 960, not in prose τέρμα Av 705,

Xen once or twice τετρεμαίνω N 294 374 Hippocr

τεπιγοφόρος (notice form) E 1331 τηλαυγής Av 1092

i 1711 par τλητός L 529, see τληναι in A

Τριτογένεια, see under Λοξίας in A τρυσίβιος

N 421 ἄπ. λ. τρυφάλεια R 1016 epic

τρυφεραίνω V 688 ἄπ. λ.

ὕγρα sea V 678 epic, perh quotation ὑπένερθε

N 977 R 1067 p, as is ἐνερθε ὑπεραλγῶ Av 466 p

φαιδρός E 550 P 156, Xen Dem, but rare in prose.

Plato φαιδρύνω φέγγος E 1319 1 R 445 455 Pl 640

i fr 188 par φθέγμα see A φλέγω N 992

met 1 L 1285 T 680 1041: see φλόξ in A

φυλλάς V 398 p Herod φυλλοβολῶ N 1007 rare
 φύλον T 786 1 Av 1088 Xen Plato

(χαίρω) ἐχάρην N 274 Av 1743 R 1028 1 T 980, Herod
 Xen Plato once apiece : κεχάρημαι V 389, not in prose, in
 p very rare : κεχάρηκα also very rare i V 761 χασκάζω
 V 695 ἄπ. λ. ? χειμάζομαι met R 361 p Plato

χθόνιος Av 1745 fr 500 dact Av 1750 1 T 101 :

χθ. Ἑρμῆς R 1126 foll. technical from Aesch

χρυσοχάλινος P 155 Herod Xen

ψευδορκῶ Ec 603 very rare ψιθυρίζω N 1008 Plato.

ὥς = ὥσπερ in a simile V 1490 : see above under ἀλέκτωρ.

It may be noticed that the form ἤμελλον (with η) occurs twice in an R 1038 Ec 597, and that the poetical parabasis of Av has in an 701 γένετ' without augment probably borrowed (Rogers) from Hesiod *Theog* 116. Other unusual forms in an are ἀποθρέξει N 1005 and περιθρέξει T 657, πεφόβημαι N 294 (3 or 4 times in prose Antiphon Thuc Plato Herod), and the very poetical κατένασθεν V 662 perhaps suggested by some familiar passage.

The following are about fifty words, most of them (though not all) familiar in tragic iambs, which Aristophanes uses in lyrics, but in the metres dealt with above either not at all or in each case only as stated.

αἶω	ἡλίβατος	οἶδμα
ἀκάματος	θάμβος	οἰωνός
ἄλς	θεμιτός	ὄλλνμι
ἄμβροτος	θεσμός	ὀπάζω
ἀμφί	θοός	ὄχθος
ἀνά local	καρπάλιμος	ὄψ
αἰδάνω	κεκασμένος	πέδον
ἄντομαι	κυκλήσκω	πέλαγος
γαῖα	κλείω	στνγῶ
γέννα	κράτα, -ός, etc	τέκνον
γῆρυς, γηρύω	κτείνω	ὑψιμέδων
δέρκομαι	λίτομαι	φάος
διά w. acc. local	λύμη	φθόγγος
δόλος	λύσσα	φονή
δόμος	μετά w. dat.	χθών
δώρημα	μολεῖν	
ἔρνος	νεοχμός	

THE DICTION OF THE COMIC FRAGMENTS.

In the Middle and New Comedy, especially the latter, as compared with the Old noticeable words become steadily and rapidly fewer. One obvious cause of this is the decay of the paratragic, burlesque, or mock-heroic element so prominent in Aristophanes and no doubt equally so in his contemporaries. Another is the smaller part played by metres other than iambic trimeter. Anapaests hardly appear except occasionally in dimeters. But recent discoveries show, what we knew to some extent before, that as late as Menander good use was still sometimes made of the trochaic tetrameter. Certainly about the later comedy in all sorts of ways there was much less imagination. With greater fidelity to real life, incident, and character went a more uniformly commonplace cast of speech. The language of late Greek comedy is, roughly speaking, that of Terence. She too was *puri sermonis amatrix*.

Many of the following words have been mentioned already in the Aristophanic lists. In some cases this is specified: in many others the index will furnish a reference.

By *mu* is meant *metre uncertain*.

I have followed Kock's order of the poets, and the usual rough division into Old, Middle, and New Comedy. The numbers refer to his text.

I.—OLD COMEDY.

Chionides 1 *κοιμώμενος* military

Cratinus 1 has several noticeable things in 5½ lines: *αἰχῶ*, of which Aesch and Eur are fond, extremely rare in prose (Thuc 2. 39): *αἰών*, *life* *ρ*: *βέβηκε* *ρ*: *φιλόξερος* and *λιπαρὸν γῆρας*, *λιπὼν* half poetically used, as in Ar fr 1, Eubulus 66 below, Menander 348. 1—*Troades* 1, and very often in tragedy, and the preposition *σύν* 9 *mu*

- βρύνω 22 αἶθρια (?) στέφη (στ. not in prose)
 55 an ἀμάρτοι, the very rare and p form of
 first person optative, accepted by Kühner-Blass § 210. 1
 and difficult to reject. [57 it is worth noticing that
 τόν is used in 1 as a relative, a licence that never
 occurs in Aristophanes' 1: so probably also in 160 1
 τοῖσι. In Hermippus' hexameters (82) the case is rather
 different.] 70 an? εὐπάλαμος, Aesch Ag 1531, see
 παλάμη in A 71 παροίχομαι p, rare in prose
 91 m u ἱποῦμεν 95 καυχῶμαι (adapted to the
 quotation καταμένοις ἐπ' αἰζυροῖσι), Herod, Aristotle once :
 Epier 6 is par and Eup 134 m u 98 (semi-1 Eupo-
 lidean metre like parabasis of Ar N 518 foll) ἄνθεμα (Ar
 A 992 1), ἐρέπτομαι, κάρα πνέζομαι, φόβη, all five words p
 111 m u μὸλ', ὦ Ζεῦ, ξένιε καὶ μακάριε par and
 language of prayer : cf. Strattis 41 below 126 an
 γηραλέος and ἄκασκα προβῶντες, the two latter words being
 apparently ἄπ. λ., while the former is p 127 an
 θεσμοί p for νόμοι and ὁ τι χρῆς Soph Eur (Ar A 778 χρῆσθα
 Megarian) 137 i or tr? ἀλυσκάζω epic
 138 an πόντος, αἶρα, νέφος οὐράνιον (see A and D above)
 τόδ' ὀρώμαι (p middle), πειθαρχῶ. πειθαρχῶ very rare in
 prose and πόντος for sea in general still more so. We have
 to notice too ὡς ἄν final (also in 108 and Metagenes 14 an :
 cf. on 298 below) 145 an νεοχμός (A above) and ἄθυρμα
 164 tr θυνῶμαι : substantive and verb not used in
 ordinary Attic prose 169 an δαῖς p like θοῖνη 175
 εὐέρων βοτῶν no doubt par 186 ὄναξ"Απολλων, τῶν
 ἐπῶν τῶν ῥευμάτων, sense of ἐπῶν not clear : on ὄναξ see
 A 233 an κνώδαλα abusively 257 tr πλέως
 (cf. 9 and 99) and 280 διύπλεως. For φθείρω (257 ἐφθάρη :
 cf. Samyrio 10) ordinary prose always uses διαφθείρω
 259 an καναχῶν ὀλόφωνος (?) ἀλέκτωρ (on ἀλ. see D)
 277 final μή 298 (and 235) apparently
 final ὡς, which is still more unusual than ὡς ἄν (138 above)
 301 tr γανυρῶ rare, half met : ἐπηγλαῖσμένος, cf.
 ἀγλαός in B 305 tr αἰδεῖ for ἄδει, not in Attic prose
 306 an ἀφνπνίζω Eur and Pherecr 191 an
 309 an τέρμα p
 Crates 1 ἄλις, if the text is right : see A 10
 ἀνεκάς, also Pherecr 169 Eupol 50 12 κοίτη

14. 3 ὁδοιπορῶ 16 id εὐπαθής rare (εὐπάθεια somewhat commoner)
 17. 2 an ἡμῶν δ' ἄπο χεῖρας 29 tr ποντίας, ποδήνεμοι, ἔχεσθαι like *Od* 22. 316
 39 ἐργαζόμενος ἀσθενέστερα make weaker, very unusual sense of ἐργάζομαι

Pherecrates 10 tr μοχθῶ, θιγγάνω. Neither θιγγάνω nor ψαύω is commonly used in prose, the established word being ἄπτομαι. θιγγάνω once or twice Xen, often Aristotle, never Plato; ψαύω Xen Antiphon once each
 20 τὰ λήϊα, not Attic prose
 35 γεραίτεροι 79 (σύμπτυκτοι ἀνάπαιστοι) ἐξεύρημα, cf. *C*
 82 νοστῶ 94 an ἐξοικοδομῶ rare
 108. 7 χωρῶ 116 ἀνία see *C*
 130. 8 an σύν (*Eupolis* 373?) 134 ἰέμην is a conjecture
 141 λοχῶ mainly Hom, Thuc once or twice
 143. 3 tr ἐμφερής 145. 1-3 κλύειν, λέξαι (cf. 153. 7) μῦθον par 154 δοκησιδέξιος
 157 ἄγρυκτα κάλεκτα fr in *Berl. Klassikertexte* v. 1. 43, δυσφορῶ, see *A*

Teleclides 1. 1 an θνητοί 2 an λῶστος with infin, see *A*
 41. 4 tr ὦν ἔκατι 42 an λαῖνος, κράτος (very seldom in prose)
 43 an χωρῶ 44 an ἐξανατέλλω

Hermippus 8 ἀγάλλω (the active very rare in prose Theopompus 47, προσαγάλλω *Eupolis* 119 an) and τέκνον, no doubt par
 46 an βαστάζω, αἶθων 47 an αἶω, τάλας

Eupolis 14 an πτόρθος and the very noticeable ἡδέ (in Alexis 133. 6 still more remarkable, if right), εὐώδης, πολύφυλλος
 16 an? ἀνάμεστος 32 εὐσκιος
 36 an εὐδω, see *A* 70 ἐξόλλυμι (uncertain), see *A*; Herm 63. 10 hex 71 χθών must be due to some special reason, the word being entirely p (*Ephippus* 14 below)
 73 and 303 βαστάζω 74 πολλοῦ (adv) δίκαια, see *D* 90 τοῦμόν ἀλγυνεῖ κέαρ from *Medea* 397 (κέαρ in *A*)
 98 ὑπορρωδῶ, see ὄρρ. in *A*
 99 ἐκγενῶ (ἄπ. λ. ?), τέκνον (103) 104 κλεινός
 108 θύος a p word, but here seems to have a special sense 117 λέξω probably for εἶπω (not future)
 119 an προσαγάλλω, see ἀγάλλω in Hermippus above
 158 i tr δάμαρ only p 159 (priapean m) 11 ἄλλυδις ἄλλος epic, ἀλλόφυλος rare 191 an

θυμαίνω 208 ἀποκοιμῶμαι, see κοιμ. in *A* 210
 ἀργαλέος 232 πειθαρχῶ 251 κίρα p (par in
 Ar A 1218 T 1102 and Sannyrio 3: A 945 and P 153
 κατωκίρα, probably one word, in any case a set phrase)
 258 ἀλφάνω seems to have survived in a special
 business sense: cf. Ar fr 324, Menander 362 356
 itr? χρῆμ' οὐδέν *nothing*.

Phrynichus 3 an ἡδυλογῶ twice (not elsewhere?): ἡδυλόγος
 p 31 μάκαρ p 55 ἔπη sense uncertain (see
A and cf. Plato 92, Strattis 1, Ar E 39, etc.) 58 τῶ
 παλαμναίῳ ξένῳ prob quotation, certainly par 69
 (authorship doubtful) itr μανρός p 81 (authorship
 doubted) ὄμμα

Plato 35 καταιδούμαι p (Ar N 1468 par) 37 an
 ἔνθα where see *B* 69. 13 itr μελίζομαι p
 98 γυνή . . ὑβριστόν ἐστι χρῆμα and 197: τὸ χρῆμα
 τοῦτο: see χρῆμα in *A* 106 τερπνῶς and 175 τέρω
 122 ἀναξ and σακεσφόρος par 153 an ἐπάνω,
 see *A* 191 λέξον 192 ὄμαιμος p, not in Ar
 202 m u ἀνακῶς ἔχειν Thuc once, Herod twice
 208 an ἐλεφαντόπους, πορφυρόβαπτος 209
 ἀλέκτωρ, as in Cratinus an 259

Amipsias 9 an ἔτλη 19 an προσόμοιος, καλλιτράπεζος
 23 θανών for ἀποθανών almost unknown out of
 serious poetry: see Menander 706 below and θνήσκω in *B*.

Lysippus 4 an ἐπίνοια, see *A*

Strattis 27 ἀντάξιος not in orators, Herod Xen Plato
 once or twice, Hom 28 κέστραν μὲν ὕμμες ὥπτικοι
 κικλήσκετε: the use of κικλήσκω may be ascribed to the
 non-Attic speaker, or is it par? 41 μόλῃς in ἡ
 μήποτ', ὦ παῖ, Ζηνὸς ἐς ταὐτὸν μόλῃς must be par (notice
 Ζηνός and ἐς): cf. Cratinus 111 above 51 συναντῶ,
 see *A*

Theopompus 5 ἐβλαστέν prob par 17 ἕξει δὲ Μήδων
 γαῖαν, ἔνθα κ.τ.λ. three palpably par words 25 ἐλε-
 φαντόκωπος, δόρη, p form (Eur) 32. 1 χώρει . . . τέκνον
 40 τέττιξ κελαδεῖ: κ. may be less p of the cicada
 than of human beings 47 ἀγάλλω prob religious:
 cf. Hermippus 8 above 74 itr εὐδοῶ very rare

Diocles 14 αἰῶνα τρίψει: αἰών prob *life*, which is p, as in
 a less degree is τρίβω = διατρίβω

Nicochares 2 παλάμη prob par (σοφαῖσι παλάμαις τεκτόνων
εἰργασμένον)

Philyllus 6 id. σύν

Sannyrion 3 m u ᾧ γλαύκων κάρα, no doubt par, Cratinus 98
Eupolis 251

Apollophanes 6 tr ἀδύοις

Cephisodorus 4 ἀνθεμον

Appendix : Epicharmus.

It seems worth while to append a similar list of words that may be noticed in the fragments of the only Doric comic poet, Herondas excepted, of whom we have any remains. His relation to Attic comedy is difficult to fix.

The references are to the text of Kaibel, and doubts as to the authenticity or the dramatic character of this or that fragment are disregarded.

ἀγάννιφος 130 tr

ἀγλαός 45 tr 46 tr 164 tr

ἀγλευκῆς 140 m u, said to be
a Sicilian word (Rhinton
28)

ἀείσιτος 34. 3

αἰκάλλω Berl. Kt. 5. 2. 124

αἰόλος, 47 tr 48 tr

ἀλεκτορίς 152 an : 172

ἄλκιμος 60 tr

ἄλμυρός 53 tr

ἄλς *ibid*

ἀμφέπω 35. 15

ἀνά local 130 tr

ἄναξ (Ζεύς) *ibid*

ἀντίος 35. 5

ἀραβῶ 21. 2

ἀσκηθής 99. 10 tr

ἄτη 78 tr

βδελυχρός 63 tr

βρέμω 21. 2

βυθός 180

γέγηθα 109 an

δάμαρ 71 tr

δῖος 99. 9 tr

δοκῶ *think* 171. 4 : 254. 1 tr

δυσπάλαιστος 254. 5 tr

δυσώδης 61 tr

δωροῦμαι 284 tr

εἶμα 254. 4 tr

ἐκτραπελόγαστρος 67 tr

ἐλαιοφιλοφάγος 157 tr

ἐμπας, 34. 3

ἐμπορεύομαι *go* 53 tr

ἐνθα *where* 221 tr

ἐπιθαλάττιος 90. 4 tr

ἐρπω *go* 35. 9

ἐρυθροποίκιλος 69 tr

ἐσθω 21. 1 : ἐπέσθω 42. 6 tr

εὐδω 35. 14

εὐμαρής 42. 4 tr

θαλάσσιος 180

θεμιτός 54 tr

θῆν 34. 2, 154, etc.

θοίνη 148 twice tr

θωκῶ 99. 1 tr

ἰκνοῦμαι 53 tr	πάγχυ 99. 3 tr
κακοδόκιμος 42. 10 tr	πετεηνός 152 an
[καταθνήσκω] καθανών 265 tr	ποθεινός 218 an?
καταφθείρω 35. 13	πόντιος 55 tr
κλεινός 185 m u	ποτανός 61 tr
κλέος 99. 7 tr	προσθιγγάνω 85 tr
κυβερνῶ met 256 tr	ῥέζω 107 tr
κυδιάζω 6 m u : 35. 6	σαφηνής 99. 8 tr
λῆμα 182 tr	σπερματολόγος 45 tr 46 tr
μακρογόγγυλος 42. 7 tr	στείχω 34. 1
μακροκαμπυλαύχην 46 tr	σύν 159, 2 tr
μεγαλοχάσμων 67 tr	συνέπομαι 257. 3 tr
μείων 62 tr	τοῖος 168 m u
μεταλλάσσω neut 170. 15 tr	τραχυδέρμων 59 tr
μή final 288 tr	φιλοκονίων? 45 tr
μολεῖν 99. 8 (and 10?) tr :	φρένες 35. 15 : 250 tr
170. 4 and 5 tr	χεῖμα 58 tr
ναίω 130 tr	χρῆμα 79. 4? 228 tr?
νίζω 273 tr	ὦδε hithier 34. 1
ὀξύθυμος 281 tr	

II.—MIDDLE COMEDY.

Antiphanes 1 and 94 ποθεινός. Of the words following in 1 five (including δωρεῖται) are plainly par, ἦν φερέσβιος : Δηῶ βροτοῖσι χάρμα δωρεῖται φίλον. Cf. 52. 9 18 ὁμόσπορος with a clear reference to tragedy 26. 3 μή final : cf. Eubul 15. 11 90 an δαίς 91 an οἰκήτωρ (Dem (?) 52. 3, Thuc a few times, Xen once), τρυφε- ραμπέχονος, ἡδυπαθής 100 δύστηνος seems par 105 ἐν φήμαις βροτῶν κ.τ.λ. par 145 ὦ πολυτήμητοι θεοί, a regular exclamation, see A. So Pherecrates Eubulus Menander once or twice 150 ἄρωγός p 163 κλέος 175 καλλίμορφος p 176 στέγη = οἰκία p : ἐκ τῆσδε στέγης (without τῆς) is par, and what follows is in keeping 190. 10 ἀνασχετός 192. 2 μεγαλείως : adverb and adjective Xen, otherwise very rare 204 tr φύς very rare in prose 205. 2 tr χρῆμα 209. 8 μέλεος p, in tragedy all but confined to lyrics : its application to lyrics here is therefore pointed 217. 3 βυθός, 7 τοσαύτην ἑξακοντίζει πνοήν (cf. Me- nander 1091), 14 ἀκτῖσι θείαις σιελφίων παραστατεῖ, 17 σέντομος,

22 ἀγάζεται perhaps, and several compound epithets: all these are par
see C 301 ἐπαγλαΐζω 300 itr κόπος,

Anaxandrides 6 tr and 33. 15 i δαμάζομαι 418 an
ἄνδρας βουτροφάγας | ἀρχιμηροκόμας μυριοπληθείς, 19 μέλπω,
20 Σπάρτην τὴν εὐρύχορον, 21 Θήβας τὰς ἑπταπίλους, 25 σάκος,
33 δεσπόσυνος, 35 δόμος ἡμέτερος, 71 αὐθιγενής, all p
55 δίχα w. genitive and placed after it (τούτου δίχα) p

Eubulus 7. 7 δαίννμαι 10 πέδον, κλεινός, ἐκπερῶ,
Κεκροπιδῶν κόροι par 27 πῆμα 38 πυκινὰ
ταρφέα presumably par, not as Kock says corrupt: so
λέξαιμι, if right 41. 8 ἔφησε: a few examples of this
aorist in the best prose 43 ἔτευξε κ.τ.λ., κατειδώς p

56 στίλβουσαν, ἀνταυγοῦσαν, κισσῶ κάρα βρύνουσαν
and compound epithets 66 πέδον (as in 10) λιπών
(cf. on Cratinus 1) 94. 7 ὕβρεος for ὕβρεως, like φύσεος
Theopompus 32, 3 p (Aristoph V 11282 and 1458) 104. 1
dact δώματι? 119 κληθέντα... πρὸς φίλον: this p
use of πρὸς very improbable, see p. 77.

Araros 8 δελφίνων δίκην par?

Nicostratus 15. 3 ἐπεί temporal, see A

Ephippus 5. 1 an ναέτης p, 3 περίκλυτος and ἄλιος p

7. 5 τέρψις 14. 13 χθών in ἄνδρες τῆς
Ἀθηναίων χθονός must be par (Eupolis 71 above and
Menander Sa 110 below), ἔλεξεν is much less marked

21 βρέφος p

Anaxilas 18 an λιπαίνω 21. 4 προσηγορεύθη,
see Philemon 101 below 22. 9 tr πυρπολῶ, 17
πλάτη p, 23 αἰνιγμός, see A, 30 αἶθρα 38 ἐφίμερος p

Epicrates 6 καιχώμαι, εἶθα where, ὅπωπα, par
11. an ὁ διερευνᾶται and παρὰ τοῖσιν, 6 πινυτῶς, κατειδώς,
7 λέξον, πρὸς γᾶς, 9 ἀγέλην μειρακίων (11 etc articles
omitted) 12 λόγων ἀφάτων, 19 κάτοισθα, 20 ἀνανδής, 28
Σκέλας ἀπὸ γᾶς, 32 λίσχαις, 36 ὀρνθεῖς. The whole of this
is an anapaestic burlesque, like Mnesimachus 1 below

Nausicrates 1 iambic burlesque. παντίλος twice, πελαγίους
ἐν ἀγκάλαις, κλύδων, θεά, etc.

Alexis 2. 2 αἶθων (Hermippus 46) 16. 7 ἐπάνω
(with gen), see A and Plato 153 25. 10 πεπρω-

μένος par? 28 ἐπάξιος, not in orators Aristoph or
other comic fragments, Xen, a few times in Plato

86 βρύω 98, 1 tr, 141. 4, 219. 2 πέλας is hardly a prose word, and even ὁ, οἱ πέλας (its only prose use) is very restricted: orators twice only (Antiphon and Isocrates) οἱ π., Plato ὁ or οἱ π. three or four times, Xen never. Aristoph has πέλας once in 1 R 1274. Menander ὁ and οἱ π. a few times 98. 4 tr πρωτόπειρος 112 ὄμμα

116. 13 ἀλύω p (Ar V 111 is from Eur), Menand *Epitrep* 342 below, Hippocr 119 παλαιγενής, καρπίμοις κισσοῦ κλάδοις, par (notice form κισσοῦ)

133. 6 ἡδέ can hardly be right, as the passage is not par: see Eupolis 14 above 149. 17 αἶθρα (Anaxilas 22 above), 19 θεσμός (Aristoph only 1 Av 331, Cratinus 127 an)

p except in its old-fashioned application to the laws of Draco (called νόμοι Xenarchus 4. 22): Plato *Phaedr* 248 c θεσμός Ἀδραστίας: [*Epist* 8. 355 c] 156. 3 tr

τέρπω, 254 τέρψις 162. 14 an θειοφανές . . μελέδημα

178. 6 λήγω see B and γαληνίζω A

186. 10 ἐπιγανῶ, see γανούμαι in A 187 τόσος p for τοσοῦτος: questionable 210 διαπόντιος, Hermippus

158 240. 9 ὕπνος βροτείων . . πανστήρ πόνων

Axionicus 4 an and 1 πίσυννος (τοῖσδε τόποις without article), ἀγάπημα, ἐνέπω, ἀμφί, etc

Diodorus 2. 8 πενιχρός

Eriphus 6. 2 εὐτράπεζος p, 3 ὦν οὐκ ἄμοιρος ἦδε χεῖρ (no article) ἐγίγνετο seems par

Heniochus 1 compound epithets

Mnesimachus 4 an (cf. Epicrates 11 above), 1 βαίνω, θαλάρων κυπαρισσορόφων, 2 στείχε, 7 μελετῶ τινα *practise a man*, Xen once, 16 διαλαιμοτομεῖται, 17 ἐξερροῖβδηται, 18 χωρεῖ, 56 ἀγαναί (two epithets, cf. 59), 57 μολπὰ κλαγγά (notice α here and in 59), 60 δονεῖ, 64 δόμους, 65 ἀνάμεστος

Philiscus 4 σὺν

Sotades 1. 27 ᾄλις

Timotheus 2 ὄμμα, φρένες, τίνειν δίκας

Timocles 15 ἰχθυόρρους, ἥπιος, etc par 22. 2

κοιμῶμαι

Xenarchus 1 par throughout, φθίνει, δόμος, ἀλάστωρ, θεᾶς Δηοῦς, etc 4. 1 οὐκ ἀνασχετά, 5 στέρνα, 11 στέγη

III.—NEW COMEDY.

Philemon 21 = Menander 441 κακή μὲν ὄψις, ἐν δὲ δειλταὶ φρένες: the latter part is probably a quotation, being p throughout 22 δεσπότις for δέσποινα must be wrong

72 πλάσαι, not πλάσειε 89. 4 ἄλκιμος
94. 7 ἄδολος 96 and 108 ὀδυνῶμαι, see A and Menander 176 101. 6 προσηγορεύθη: cf. Anaxilas 21 above. See Veitch s.v. ἀγορεύω for exx. of aorist and perfect. Line 6 has also φωνῶ 102. 5 ψευδηγορῶ p
124 βλέπω transitive see seems now to become ordinary Attic: several times in Menander 156
τέκνων (200) ὄνησις: both words may be noted 167
γενηθῆς late Attic rather than p 213. 8 τρ τίθημι make so and so p, 10 εἵνεκα, Ἀδέσπ 210 below

Diphilus 73. 5 στρυγῆ p used with special reference to Euripides and tragedy. Cf. on Antiphanes 18 and 204

76 ὡς ἂν final 86 προσφιλήs, once elsewhere in comedy (Menander *Perik* tr 113), not in orators

Menander (Kock) 6 περισκελής rare, especially in such a sense as περισκελῶs φέρειν 13. 3 εἰσίδω questionable. The form should be εἰσίδω, and the verb is p 50

θέλω (ἐθέλω) has now come to be used commonly in the sense of wish (though here it may be proverbial): so 538, 549, 557, 1097 123 βουληφόρως 126

and 311 ζάκορος 130 ἱεροπρεπής 154 μεταγενής 176 ὀδυνῶμαι, 302 etc 177 καταφθείρω

mainly p 217 αἶδε . . θεά from Homer 218

φθείρω, see Cratinus 257 above. Socrates II. E. ascribes the line to Euripides 223. 5 εἰμαρμένος

249.4 and 281. 7 ἐμφερός 267 μέστος (Ar V 1502)

292. 7 ὄνησις 312 an ὑπέροκμος, θηρῶ,

οἰστρῶ, τηλεφανής, εἰλήν σήν (without article), ὀεσποτ' ἄταξ and (313) τέμενος πέρι 325. 4 and elsewhere βλέπω

see: cf. on Philemon 124 336 ἐμμανής uncommon in prose 391 ποθεινός

402. 10 ἀρχηγός, prose sometimes 403. 5 ἀργαλέος,

of person 404. 5 ἐπαμφιέσαι . . χρήμασιν, ἀκάλυπτος,

χεμιάζομαι met 417 δύσπηγος 441 = Philemon

- 21: φρένες also 483. 9, 567. 1 451 ἄμα preposition
 466. 5 λάμπω met. as *v.g.* Ar V 62 482. 4
 κυβερνῶ met 497 πυργῶ p ὑπέρφοβος 531. 7
 ἔσπασας τὸν ἄερα ἢ τὸν κοινόν, ἵνα σοι καὶ τραγικώτερον λαλῶ
 535 προσπεπατταλευμένον . . τὸν Προμηθέα prob
 with a reference to *P.V.* 20. But cf Hegesippus l. 25
 (Kock 3. 312) 535. 8 γαμήλιον λέχος half par?
 see κονρίδιον λ. in A 538. 2 ὁδοιπορῶ, 7 ἐπαρκῶ
 mainly p 543. 7 δυσφορῶ 547. 8 ἀννέμεναιος
 559. 2 θελεκτήριον 584 προσηνής
 585. 2 μῆνις par. with special propriety of the gods, as
 Plato too uses it once or twice. In 754 φιλόνικος . . γυνή |
 εἰς μῆνιν it can hardly be right 597 μοχθῶ 598
 στενάζω, τέκνον πολλῶν σποράν 606 and 628 κατειδώς
 610 ἔρπ' ἀπ' οἴκων from Eur *Hel* 477? ἔρπον in
 1086 obscure 616 ἡ δ' εὐπατέρεια . . Νίκη . .
 εὐμενῆς ἔποιτ' αἰεί, three words noticeable 646 κατα-
 κρατῶ uncommon 648 κρίνω w. infin, *resolve*, often
 in Polybius, not in earlier Greek 681 εὐδωροῦμαι,
 οἶμος p (Plato *Rep* 420 B) 690 δωροῦμαι, 1096?
 706 and 713 θανών, θανείν, see Ameipsias 23 above
 710 ὁ πέλας, see Alexis 98 above 715 δύσφημος p
 722 = *Epitr* 107 below 736 στολή dress
 824 ἴσα βαίνω technical of length of stride
 1092 χερὸς disproves a comic origin (note also καρτερός):
 and so in 1107 ὄλβος, πόσις 1113? τρ ὀξύθυμος p
 In the Γεωργός fragments (Nicole: Grenfell and Hunt)
 I notice only τέκνον voc 25 and 84. Cf. 63.

The Lejebre Fragment of Four Plays of Menander.

(The numbering is that of van Leeuwen's text.)

Hero 49 ὄνησις, *Perik* 30 ὄνασθαι

Epitr 107 θηρῶ, βαστάζω: the sense is a little elevated

125 ῥύομαι very doubtful in prose (Thuc 5. 63)

185 ἄραρε it is settled, Eur once or twice

207 ὥς in a wish or half prayer, see A 251 δύσμορε p

and Antiphon. The vocative again Sa 40, and the nomin-
 ative as an exclamation 155 270 ἐξαπίνης, see A

342 ἀλύω and in another fragm Phot Lex. ed.

- Reitzenstein *s.v.* ἄλυσ: Alexis 116 above 406
 περιτοργής Aesch Thuc 412 ὁ μέλεος, see Antiphanes
 209 above, and cf. δύσμορε 422 αἰός (εἰμι τῷ δέει),
 Perik 163 tr 437 ἡπίως see *A*
 Perik 50 εὐμενής 113 tr προσφιλής, see Diphilus
 86 121 tr ἥμενος? p very questionable (κάθημαι the
 usual form)
 Sa 110 ὦ πόλισμα Κεκροπίας χθονός, | ὦ ταραδὸς αἰθίρ par :
 an excited outburst 179 ἄχρις ἂν ἀποθάνωσι. Xen
 has ἄχρι or ἄχρι οὖ once or twice as a conjunction, but no
 other Attic prose writer. Even as a prep with genitive
 ἄχρι is very unusual, except in Dem 200 ἐμμανής
 284 αἰχμάζω p. Cf. Aesch *Pers* 756 329
 tr ἀνάπτωμαι p (Ἡφαίστου φλογί?)

Lynceus 1. 6 ἐν οἷ (MS. ῶ) οἷ = ἐαυτῷ very unusual and
 possibly not right. It seems to occur only once in all
 Euripides (*El* 924). οἷ Cratinus 241 l par : cf. 171

Apollodorus 18 (Kock p. 294), λήγω

Philippides 9. 5 ἐσθω for ἐσθίω Archippus 20? (Kock
 1. 683) Epicharmus 13 ὁδοιπορῶ

Euphro 5 πλέκω (χρόνον) 8. 2 Νηρείων τέκνων
 par, 6 Νείλων βία Homeric periphrasis

Epinicus 2. 10 τὴν πύρπνοον χίμαιραν εἰσηκοντικῶς

Posidippus 24 m u ἐνδοθι p form Eupolis 146

29 κλέος

Damoxenus 2. 8 ἀρχέγονος, 22 ἡλίβατον (κακόν)

3. 4 temporal ἐπεί

Comicorum Incertae Aetatis Fragmenta.

Laon 2. 2 ἐφίμερος

Nicolaus 1. 6 ἐξαπίνης, see *A*, 29 ἀκάματος, 41 ὁ Λυδῶν
 τῶν πολυχρύσων ἀναξ par, see ἀναξ in *A*

Poliochus 2. 4 βαίος

Sosicrates 2 κνρτός (and indeed the first two lines) par

Fragmenta Incertorum Poetarum ('Αδέσποτα).

According to Kock 1-102 Old Comedy: 103 foll (Middle and) New. Some few are perhaps tragic or serious, not from comedy.

- 35 tr κνέφας 37 id αείνως and 353 αέναος
 41 an πειθαρχῶ 45 an βαστάζω and ἐπίνοια
 108. 11 ὀνησιφόρος 115. 2 κόπος 123. 2
 ἀμφιλαφῶς 138 κακύνω very rare in prose
 140 m u ἀμφί 141 θηρῶμαι 144 πρόσφορος, see
 A 157 ἀνωμαι 161 ἔνοπλος p, ἔπομαι
 162 ἀγέρωχος 165 κλύδων (trag?) 167 τέρμα
 210 τίθημι render (trag?) 221 δυσδαίμων
 281 χαλέπτομαι p and late prose 363 ζοφερός
 373 κίρνημι 423 ἐμφερέης 1256?
 439 Μυκονίων δίκην 445 πουλύποδος δίκην
 608 ὀλλύω for ἀπ- 616 τοῖς πολισσοῦχοις θεοῖς perh
 par or trag 631 ἔοικα βοῦς ἐπὶ σφαγὴν μολεῖν, par or
 proverbial, which accounts for μολεῖν 705 φρένες,
 perh not from comedy 706 παλάμημα 717 δαῖς
 (proverb Hesych) 770 tr ἐξ οὐρίων, see C:
 ἀπώματος p 771 tr κτυπῶ
 783 ὅτοτύζω, see D 785 an νόστος p
 786 αὔχημα 1203. 2-7 has several markedly p
 expressions, ἡλάλαξα, ἐν δ' ἐκίρατο οἶνος, κλών, προσφδός,
 ἐξέκλαξε (!), σέγκοιτος, and its general character is not clear;
 nor is that of 1205, 1206, 1208, 1209, which read more
 like fragments of tragedy. 1207 is almost certainly tragic:
 notice θανών for ἀποθανών, χθών, ἐπαρρέσθαι (Andoc 2. 2
 said to be the only instance in Attic prose: Ar *Eth*
 8. 13. 1163 a 20. Not in comedy) 1211 (οἶγε,
 δόμους, κοίτη, πυρὸς φλέξον μένος), trag or par
 1216 b τέρω 1227 τὴν καταγιγίζουσιν ἐκ μέθης ζάλην
 par 1228 κομπάζω trag? 1230 ἔνοικος, νᾶμα
 trag? 1232 θεοπρόπος (trag Cobet, but the rhythm
 is not trag) 1250 μυθεύω trag? 1255 χεῖμα?
 1258 κάρα p, see on Eupolis 251, trag?
 1260 χρῆμα 1273 ὄλβιος 1274 ὑπέρτατος
 par 1275 ἀβροείμονές τε καὶ κατηγλαῖσμένοι, see

ἀγλαός in *B* 1278 στυγῶ 1283 συνέμπορος p
 1284 ἐλαφρός *easy* trag? 1290 ἐσορῶ
 hardly possible in comedy: cf. on Menander 13. 3
 (Aristoph frag 461 no doubt par) 1301 φνὴ p ,
 προσόμοιος 1324 tr ἄστατος, γαληνός, κορύσσομαι.
 κατέπειν seems to indicate comedy 1325 tr ἐποπτᾶ?
 ἐπωπᾶ p conj.

NOTES ON THE ATTIC ORATORS

DEMOSTHENES.

Ol. 1. 1 ἀλλὰ καὶ τῆς ἡμετέρας τύχης ὑπολαμβάνω πολλά τῶν δεόντων ἐκ τοῦ παραχρῆμ' ἐνίοις ἐπελθεῖν ἂν εἰπεῖν.

In this construction it is surely impossible to dispense with the article that would naturally accompany πολλά . . ἐπελθεῖν ἂν εἰπεῖν, just as in § 10 we read τὸ μὲν γὰρ πόλλ' ἀπολωλεκέναι κατὰ τὸν πόλεμον τῆς ἡμετέρας ἀμελείας ἂν τις θείῃ δικαίως. Read <τὸ> πολλά. τό would easily be lost before πο, just as before τοὺς (τὸ τοὺς καρπούς) in 60. 5.

20 δεῖ δὲ χρημάτων.

It is well known that δέ and γάρ get interchanged. Logic here seems to require γάρ.

26 τίς αὐτὸν κωλύσει δέυρο βαδίζοντα; Θεβαῖοι; μὴ λίαν πικρὸν εἰπεῖν ἦ, καὶ συνεισβαλοῦσιν ἐτοίμως. ἀλλὰ Φωκεῖς;

'*I wish it were not (I fear it may be) too harsh to say*' (what is only too true) is Sandys' rendering. (1) This use of μὴ is however not found in Demosthenes or (I think) any other orator, being practically confined to Plato, who in *Gorg.* 462 E for instance has the apparently similar μὴ ἀγροικότερον ἦ τὸ ἀληθές εἰπεῖν. (2) The sense is unsatisfactory. The editors seem to have a notion that the words are more or less equivalent to those of *Phil.* 3. 1 δέδοικα μὴ βλάβσφημον μὲν εἰπεῖν, ἀληθές δ' ἦ, and mean something like 'harsh though it be to say'; but they cannot be twisted into that.

Demosthenes is quite fond of putting a rhetorical question to his adversary, or his audience, and suggesting an answer which he immediately proceeds to demolish. Thus we read in *Meid.* 41 ποία γὰρ πρόφασις, τίς ἀνθρωπίνη καὶ μετρία σκῆψις φανείται τῶν πεπραγμένων αὐτῶ; ὀργή νῆ Δία· καὶ γὰρ τοῦτο τυχὸν λέξει. ἀλλὰ κ.τ.λ. *Chers.* 17 τί ποιήσομεν, ἂν ἐπὶ Χερσόνησον ἦ; κρινοῦμεν Διοπέιθην νῆ Δία· καὶ τί τὰ πράγματ' ἔσται βελτίω; *De Cor.* 101 τί ἔμελλον κελεύσειν ἢ τί συμβονλεύσειν αὐτῇ ποιεῖν; μνησικακεῖν νῆ Δία . . . καὶ τίς οὐκ ἂν ἀπέκτεινέν με δικαίως, εἰ κ.τ.λ. For these and many other passages see Rehdantz' *Index* p. 35.

Anyone who has read thus far will perhaps have seen what I wish to suggest, namely that νῆ λίαν is a corruption of the νῆ Δία (ΜΗΛΙΑ, ΝΗΔΙΑ) which occurs so constantly in parallel passages. So Herwerden (and I myself not knowing that he had anticipated me) suggested some time back that in *Plat. Rep.* 607 B the absurd τῶν Δία σοφῶν should be τῶν λίαν σοφῶν. If we adopt νῆ Δία here, a slight further change will be necessary. I should suggest τίς αὐτὸν κωλύσει δεῦρο βαδίζοντα; Θηβαῖοι νῆ Δία· κὰν πικρὸν εἰπεῖν ἦ, καὶ συνεισβαλοῦσιν ἐτοίμως.

Ol. 2. 2 δεῖ τοίνυν, ὦ ἄνδρες Ἀθηναῖοι, τοῦτ' ἤδη σκοπεῖν αὐτούς, ὅπως μὴ χείρους περὶ ἡμᾶς αὐτοὺς εἶναι δόξωμεν τῶν ὑπαρχόντων.

ib. 22 ἐθελόντων ἂ προσήκει ποιεῖν ὑμῶν αὐτῶν καὶ κατὰ μικρόν.

ib. 25 μελλόντων αὐτῶν, ἐτέρους τινὰς ἐλπίζόντων πράξειν, αἰτιωμένων ἀλλήλους, κ.τ.λ.

In 22 αὐτῶν is omitted by Dionysius and Gregory of Corinth: in 25 S alone has αὐτῶν, other MSS. ὑμῶν. In all three places some modern critics have wished to omit αὐτοὺς or αὐτῶν, *e.g.* Cobet in 25. In 2 the αὐτοὺς seems very pointless, and with the ἡμᾶς αὐτοὺς immediately following distinctly objectionable: in 22 I can hardly think αὐτῶν right, all things considered. Perhaps for αὐτοὺς and αὐτῶν we might think of substituting πάντας and πάντων, which will be found more suitable. It is curious that in all three places the word preceding ends with a ν. ν and π

are liable to confusion (Bast *Comm. Pal.* p. 747), and the ν might therefore absorb a π .

In Plutarch's *Demetrius* 30 τοῦ καθεστηκότος ἐξέστη δι' ὀργὴν αὐτοῦ should we not read παντός for αὐτοῦ, *he lost all composure*? The final ν recurs there. ἅπαντας for αὐτοῖς is adopted by Blass after Hertlein in Isocr. 5. 120, and in (Ar.) 'Αθ. Πολ. 39. 1 αὐτοκράτορας ἀπάντων is a very plausible conjecture for αὐτοκράτορας ἑαυτῶν. See *Index s.v.* αὐτός.

3 ἡμῖν δ' οὐχὶ καλῶς πεπρᾶχθαι.

Do not ἡμᾶς preceding and ἡμεῖς following point to ἡμῖν?

14 ἐπὶ ἡρξέ ποθ' ἡμῖν ἐπὶ Τιμοθέον πρὸς Ὀλυνθίους (ἢ Μακεδονικὴ δύναμις)· πάλιν αὖ πρὸς Ποτείδαιαν Ὀλυνθίους ἐφάνη τι τοῦτο συναμφότερον.

So the words stand in most editions, though Madvig's stop after Ὀλυνθίους is sometimes adopted now. I have no doubt that it is right, but it does not give us quite all we want. The scholiast's explanation of συναμφότερον: *Rep.* 400 c as σὺν ἄλλῳ τινὶ γινόμενον ought not to have been accepted by modern scholars in view of the use and the plain meaning of the word. After the last letters of τοῦτο a τό has been lost. Demosthenes wrote ἐφάνη τι τοῦτο <τό> συναμφότερον, *this combination*. Cf. [Plat.] *Epr.* 8. 353 B εἶτε . . εἶτε . . εἶτε καὶ τὸ συναμφότερον αἰτίαν ξυμβῆναι γενομένην.

17 οἱ δὲ δὴ περὶ αὐτὸν ὄντες ξένοι καὶ πεζέταιροι δόξαν μὲν ἔχονσ' ὥς εἰσὶ θαυμαστοὶ καὶ συγκεκριημένοι τὰ τοῦ πολέμου.

Even if we render θαυμαστοὶ by *admirable* and not by *wonderful*, which is rather its meaning, do we not feel that a bare συγκεκριημένοι is not enough to keep it company? That troops are σ. is not enough to make them deserve the epithet θαυμαστοί, and we should at least expect to find with σ. some heightening adverb like εὖ or κάλλιστα.

I suggest however, not that any adverb or adverbial expression has actually been omitted, but that Demosthenes wrote θαυμαστῶς (or θαυμασίως) ὥς συγκεκριημένοι, as in 29. 1 he writes θαυμασίως ἂν ὥς ἡελαβοῦμεν, in 35. 16 λόγους θαυμασίως ὥς πιθανούς, and in 37. 10 θαυμαστῶς ὥς ἐλεπήθη. καί and ὥς are very liable to interchange (Bast *u. s.* p. 24

and elsewhere), and, καί once written here, the adverb would easily become an adjective.¹

Ol. 3. 1 οὐδὲν οὖν ἄλλο μοι δοκοῦσιν οἱ τὰ τοιαῦτα λέγοντες ἢ τὴν ὑπόθεσιν περὶ ἧς βουλευέσθε οὐχὶ τὴν οὔσαν παριστάντες ὑμῖν ἀμαρτάνειν.

As it stands, this is a very clumsy expression. Has no one ever suggested the obvious and idiomatic future βουλευέσθε, 'bringing before you for consideration'?

Unless I am much mistaken, a similar correction is to be made twice at least in the First Philippic. In § 46 ὅταν γὰρ ἡγήται μὲν ὁ στρατηγὸς ἀθλίων ἀπομίσθων ξένων, οἱ δ' ἐπὲρ ὧν ἂν ἐκείνος πράξῃ πρὸς ὑμᾶς ψευδόμενοι ραδίως ἐνθάδ' ὧσιν, idiom in the same way requires or at least very strongly suggests ψευσόμενοι. Cf. the end of speech 51, where τοὺς . . . ψευδομένους has all the MS. authority, but the future is recognised as necessary. In 43 εἴτα τοῦτ' ἀναμεοῖμεν; καὶ τριήρεις κενὰς καὶ τὰς παρὰ τοῦ δέινος ἐλπίδας ἂν ἀποστέλλητε πᾶντ' ἔχειν οἴεσθε καλῶς; οὐκ ἐμβησόμεθ'; οὐκ ἔξιμεν αὐτοὶ κ.τ.λ. the future tenses before and after, the really future meaning of ἂν ἀποστέλλητε, and the manifest sense point in the strongest way to ἔξειν, unless indeed we should read οἴήσεσθε, which is less likely. If these corrections are allowed to be probable, I should be inclined to go on and say that in 32 ἐπάρχει δ' ὑμῖν χειμαδίῳ μὲν χρῆσθαι τῇ δυνάμει Λήμνῳ καὶ Θάσῳ καὶ Σκιάθῳ . . . ἐν αἷς καὶ

¹ Is not the puzzling expression in Soph. *Phil.* 300

φέρ', ὦ τέκνον, νῦν καὶ τὸ τῆς νήσου μάθης.
ταύτη πελάξει ναυβάτης οὐδεὶς ἐκάν

to be corrected in the same way by substituting ὡς for καί? I cannot indeed produce any exact parallel to φέρε, ὡς μάθης; but, if Plato could use the unusual phrase φέρε, ἐάν (*Crat.* 430 A φέρε δὴ, ἐάν πη διαλλαχθῶμεν, ὦ Κρατύλε· ἀρ' οὐ κ.τ.λ. *Rep.* 453 E φέρε δὴ, ἦν δ' ἐγώ, ἐάν πη εὐρωμεν τὴν ἔξοδον· ὠμολογοῦμεν γὰρ δὴ κ.τ.λ. Cf. Dio Chrys. 13. 29 φέρε, ἂν . . . διαλέγωμαι. Sannyrrio the comic poet has φέρ' εἰ (*fr.* 8). Late Greek has also occasionally φέρε εἰπεῖν, say, let us say), there would seem to be nothing against the possibility of φέρε, ὡς in a poet. The two words need not however go together, nor need there be a full stop at μάθης. Cf. the elliptical ὡς ἂν σκοποῖ νυν ἦτε *Antig.* 215 and ὡς οὖν μηδ' ἐγὼ ταῦτ' ἐν πάθῳ *O. T.* 325.

λιμένες καὶ σῆτος καὶ ἡ χρὴ στρατεύματι πάνθ' ἐπάρχει, which is matched with a future in the ὁέ clause (ῥαδίως ἔσται), one or other ἐπάρχει should be ἐπάρξει, both for symmetry and to avoid ἐπάρχει awkwardly occurring twice. Cf. Dobree's correction of ἔξω to ἔχω in *Frogs* 1230, where ἔξει immediately follows. For choice I would write ἐπάρξει δ' ἐμῶν, though strict symmetry would perhaps rather favour πᾶνθ' ἐπάρξει. In *Cherson.* 38 εἰσι τοίνυν τινές, οἳ τότ' ἐξελέγχων τὸν παριόντ' οἴονται ἐπειδὰν ἐρωτήσωσι 'τί οὖν χρὴ ποιεῖν'; I have very little doubt that we should read ἐξελέγξεν. In *De Cor.* 99 τὴν ὀργὴν εἰς τὰλλ' ἔξετε would tally better than ἔχετε with the corresponding οὔτε μνησικακήσετ' οὔθ' ὑπολογισθεῖσθε.

This corruption of future to present is one of the most inveterate tendencies of MSS.

28 ἐχθρόν δ' ἐφ' ἡμᾶς αὐτοὺς τηλικούτον ἡσκήκαμεν.

ἡσκήκαμεν is not a suitable word at all. Will anyone really defend it against what I should like to read in its place, ἡξήκαμεν! *Ol.* 1. 9 ἡξήσαμεν . . . Φίλιππον ἡμεῖς; 2. 5 μέγας ἡξήθη and *ib.* 6 ἡξήμενον, 7 ἡξήθη; *Phil.* 1. 104 ἐπηξήται. *Phil.* 3. 52 εἰς δ' ἀγῶν' ἄμεινον ἡμῶν ἐκείνος ἡσκηται is no parallel, τηλικούτον is predicative like μέγας in μέγας ἡξήθη and other words (*ἄπειρον ἀξήσαι Plat. Rep.* 591 D). For the correction cf. on *de F. L.* 339 and *Isoer.* 8. 13 below.

31 ἀγαπῶντες ἂν μεταδιδῶσι . . . ἢ . . . πέμψωσιν.

The difference of present and aorist here is much more than that of a 'continuous series' and a single incident' (Sandys). ἂν with aorist means 'if they *have done* so and so,' while ἂν with present means 'if they *do*' or '*are doing* it.' It follows, I think, that we should either read μεταδῶσι, for which there is authority, or change πέμψωσιν to a present. The mixture of times, though not impossible, would be awkward. The parallel passage 13. 31 favours the present tense, for all MSS. seems to have μεταδιδῶσι there.

34. οὐκοῦν σὺ μισθοφορὸν λέγεις; φήσκει τις καὶ παραχρημά γε τὴν αὐτὴν σύνταξιν ἀπάντων . . ., ἵνα τῶν κοινῶν ἕκαστος τὸ μέρος λαμβάνων ὅπου δέοιθ' ἢ πόλις τοῖθ' ἐπάρχῃ (or τοῦτο

παρέχοι). ἔξεστιν ἄγειν ἡσυχίαν; οἴκοι μένειν βελτίων . . . συμβαίνει τι τοιοῦτον οἶον καὶ τὰ νῦν; στρατιώτης αὐτὸς ὑπάρχων . . . εἰς τάξιν ἡγαγον τὴν πόλιν . . . οὐκ ἔστιν ὅπου μὴδὲν ἐγὼ ποιοῦσιν τὰ τῶν ποιούντων εἶπον ὥς δεῖ νέμειν.

τοῦτο παρέχοι, which the text of D. Hal. 609 gives us, seems a more usual and likely expression. But, if we adopt it, I should like to bring the later ὑπάρχω into harmony with it by reading στρατιώτην αὐτὸν παρέχων. Though in each place the use of ὑπάρχω as distinct from εἶναι can probably be justified, it needs justification and is perhaps a little suspicious. Cf. παρασχέειν ἕκαστον αὐτὸν κ.τ.λ. in the similar context of 13. 3-4.

Great difficulty attaches to the use of the optatives after εἶνα and no even plausible account of them has been given. Observing the aorist tenses (ἡγαγον, εἶποι) which follow a little later, I should suggest that we read ἔλεγες for λέγεις and thus remove all difficulty as far as the optatives go, just as Madvig's καθίστασαν for καθίστασιν in Plat. *Rep.* 410 c makes the optative possible there. Hirschig must, I think, be right in reading ἔλεγες for λέγεις in *Protag.* 350 B: otherwise what is the sense of καὶ νῦν γε? But then what is the meaning here of the past tense ἔλεγες? I do not know; but neither does any one know what is the meaning of ἡγαγον and εἶπον. The obscurity is not increased in any way by ἔλεγες, while it accounts for the optatives and renders παραχρήμα to my mind more natural. On the other hand 1. 19 τί οὖν; ἄν τις εἶποι, σὺ γράφεις ταῦτ' εἶναι στρατιωτικά; may be quoted in favour of λέγεις, which in itself is no doubt easier.

36 μὴ παραχωρεῖν τῆς τάξεως ἣν ὑμῖν οἱ πρόγονοι τῆς ἀρετῆς . . . κτησάμενοι κατέλιπον.

Entirely disbelieving that τῆς ἀρετῆς can depend on ἣν, I suggest either either <διὰ> τῆς ἀρετῆς or τῇ ἀρετῇ.

Phil. 1. 22 πόθεν δὴ τοῖτοις ἡ τροφή γενήσεται; ἐγὼ καὶ τοῦτο φράσω καὶ δείξω, ἐπειδὴν διότι τηλικαύτην ἀποχρῆν οἶμαι τὴν δύναμιν καὶ πολίτας τοὺς στρατευομένους εἶναι κελείω διδάξω.

In this passage τοὺς στρατευομένους can hardly be right, because only a portion of the troops were to be citizens.

Dobree thought of τοὺς συστρατενομένους, Spengel of πολίτας τοῖς στρατενομένοις παρέιναι. Probably we should read πολίτας τοὺς στρατενομένους <ἐνίους> εἶναι, where the loss of ἐνίους will be due to the -εους preceding. Ἕριοι (εἰσὶν οἱ) is sometimes put thus in apposition instead of taking a genitive. Thus *Ol.* 3. 11 τοὺς περὶ τῶν στρατενομένων ἐνίους: *Arhob.* 1. 23 ὅς' ἔνια μὴδὲ καταλειφθῆναι παντάπασιν ἡμφεσβήτηκε: *Thuc.* 1. 6. 6 ἐν τοῖς βαρβάροις ἔστιν οἷς: *Ar. Eth.* 9. 1. 1164 a 27, ἐν τοῖς τοιούτοις δ' ἐνίους: *Poet.* 9. 1451 b 19 ἐν ταῖς τραγωδίαις ἐνίαις. We find such words as πολλοί, οἱ πολλοί, ἕκαστος, even οὐδέεις added in the same way.

44 οὐκ ἔξιμεν αὐτοὶ μέρει γέ τινα στρατιωτῶν οἰκείων νῦν;

Should we write οἰκείω? A possible cause of error is obvious in the ν of the νῦν, but really ων and φ are almost freely interchangeable.

De Pace 11 οὐδὲ προσποιήσομαι δι' οὐδὲν ἄλλο γιγνώσκειν καὶ προαισθάνεσθαι πλὴν δι' ἃν ὑμῖν εἴπω δύο· ἐν μὲν κ.τ.λ.

The editors seem hardly to realise the difficulty of δι' ἃν ὑμῖν εἴπω δύο, 'whatever two things I shall have said.' It is surely nonsense to say 'my intelligence and foresight are due to whatever two reasons I shall be pleased to assign.' The words cannot possibly mean 'the two things I am about to state,' which is the sense required: ἃν or ἃ ἃν must be indefinite. It seems likely that ἃν ὑμῖν εἴπω has strayed by accident from the line before, and that we should read δι' οὐδὲν ἄλλο γιγνώσκειν ἃν ὑμῖν εἴπω καὶ προαισθάνεσθαι πλὴν διὰ δύο· ἐν μὲν κ.τ.λ.¹

In a somewhat similar way καὶ ὅποι τις ἃν εἴποι in *Ol.* 1. 13 has evidently grown out of ἃν τις εἴποι in the next line.

20 οὐδέ γε τῶν αὐτοῖς πεπονημένων ὕστατον ἐλθόντα τὴν δόξαν ἔχειν.

It is not easy to understand ὕστατον. Read ὕστερον.

¹ See an interesting article by A. C. Pearson (*Class. Rev.* 17. 249).

24 ἀλλ' ὥς οὔτε πράξομεν οὐδὲν ἀνάξιον ἡμῶν αὐτῶν οὔτ' ἔσται πόλεμος . . . τοῦτ' οἶμαι δεῖν ποιεῖν. ('δεῖν ποιεῖν S: δείξειν or δεῖξαι vulgo: δεῖν ἐννοεῖν Liebhold' says Sandys.)

I doubt whether ὥς with a future, even when resumed in a τοῦτο, can be made to depend on ποιεῖν. As ὥς comes at the beginning, the verb on which it was to depend must have been foreseen, and, whatever a writer like Xenophon might do, it is very questionable if Demosthenes would have written ποιεῖν ὥς with a future. (Cf. however the construction of ὅπως in § 13.) Observe further the clumsiness of bringing the two verbs ποιεῖν and πράττειν thus together, ποιεῖν ὥς πράξομεν οὐδέν. For ποιεῖν we may perhaps read σκοπεῖν, which would be the natural word for Demosthenes to use. A clear case of the same corruption is Plutarch *De Exilio* 606 c τοῦ δὲ θυσσαμένον καὶ τὰ σπλάγχνα κωλύειν φάσκοντος, ἐπετίμησεν εἰπὼν 'σὺ τί κρέας λέγει ποιεῖς, οὐ τί νῦν ἔχων ἄνθρωπος,' where Madvig restored σκοπεῖς for ποιεῖς. σκόπει (or ρόει) should probably be read, as has been suggested, for the unsuitable ποίει in Plato *Rep.* 609 c. In Isocr. 7. 64 νοεῖν is a variant for ποιεῖν.

Phil. 2. 3 οἶα ποιεῖ δ' ὥς δεινὰ καὶ τοιαῦτα διεξερχόμεθα.

I should prefer ὅσα to οἶα. The mistake is fairly common.

11 μετὰ ταῦτα πράξαντες ταῦθ' ἃ πάντες ἀεὶ γλίσχονται λέγειν, ἀξίως δ' οὐδείς εἰπεῖν δεδύνηται.

Here on the other hand I should like to write τοιαῦθ' for ταῦθ'. Demosthenes' ear would probably have shrunk from ταῦθ' just after ταῦτα (as from ὑπάρχει twice over in *Phil.* 1. 32 above), and τοιαῦτα is at least as proper.

25 τί ζητεῖτ' ; ἔφην· ἐλευθερίαν.

Should we not point ἐλευθερίαν as a question?

31 τί δὴ ταῦτα νῦν λέγω ; . . . οὐχ ἵν' εἰς λοιδορίαν ἐμπεσὼν ἐμαντῶ μὲν ἐξ ἴσου λόγον παρ' ὑμῖν ποιήσω, τοῖς δὲ κ.τ.λ.

For ἐμαντῶ λόγον ποιήσω Sandys offers the two alternatives that the words ἴσα λόγον τίχω, and that they ἴσα λόγον ποιήσωμαι. Besides obvious objections to both alternatives, the context indicates, I think, that ἴσα should

introduce something in itself plainly undesirable. Not merely εἰς λαιδορίαν ἐμπεσών, but the main predicate should be of this character, as in the parallel clauses. Such a sense and one otherwise unexceptionable, as far as I see, might be obtained for these notoriously difficult words by the slight and familiar correction of λόγον to ψόγον. ψόγον ἐμαντῷ ποιεῖν, *bring blame on myself*, would seem to be as good Greek as πόλεμον ποιεῖν *bring about a war*, which occurs repeatedly, for instance in the speech about the Chersonese (§§ 7, 8, etc.). Add such phrases as *ib.* 52 ἡσυχίαν ποιοῦσιν ἐκείνῳ πράττειν ὃ τι βούλεται: *Phil.* 4. 7 ἢ καθ' ἡμέραν ραστώη . . . οὐκ ἐφ' ἐκάστου τῶν ἀμελουμένων ποιεῖ τὴν αἴσθησιν εὐθέως: *Timocr.* 210 κατὰ τῆς πόλεως δόξαν οὐ χρηστὴν ποιήσετε: *Plat. Apol.* 20 D τί ποτ' ἔστιν τοῦτο ὃ ἐμοὶ πεποίηκεν τό τε ὄνομα καὶ τὴν διαβολήν; *Laus* 937 C τὴν νίκην τῷ ἐλόντι πεποιηκῆναι. *Aleid. Soph.* 18 has ψόγον παρασκευάζειν.

But ὄχλον παρ' ὑμῖν ποιήσω would be equally admissible and is perhaps even more likely. In *Thuc.* 7. 56. 4 ὄχλον is now often read by conjecture for λόγον.

Cherson. 5. To the proposals for supplementing ἔστι δέ I would add the suggestion ἔστι δ' <ὠδί>. Plato makes free use of ἔστιν οὕτως, and ὠδί, a favourite expression with Demosthenes, would seem equally possible, though I do not know any precise parallels but *Il.* 18. 266 ὠδε γὰρ ἔσται: *Soph. El.* 573 ὠδ' ἦν τὰ κείνης θύματα.

64 Perhaps χρήματά τιν' for χρήματ' αὐτόν.

Phil. 3. 29 ὥσπερ περίοδος ἢ καταβολὴ πυρετ ὦ.

Should we omit ἢ καταβολή as a gloss on περίοδος, since they mean just the same?

48 οὕτω δ' ἀρχαίως εἶχον . . . ὥστ' οὐδὲ χρημάτων ὠρεῖσθαι παρ' οὐδενὸς οὐδέν.

The difficulty of ὥστ' οὐ, not ὥστε μή, here is well known. Has it ever been suggested that we could remove it by writing ἔχει for εἶχον? ἔχειν would depend on ἀκούω in the previous sentence, and, these words then becoming *oratio obliqua*, the objection to οὐ would disappear. In 12. 4

the correction of *ἔργειν* to *εἶργον* seems certain, and S has *εἶχεν* for *ἔχειν* in 37. 7. Cobet writes *ἔχειν* for *εἶχε* very plausibly in Herod. 5. 36. *ἔχειν* and *εἶχε* both have MS. authority in Isocr. 9. 42. Cf. on speech 53. 1. Near the end of ch. 8 of Plutarch's *Aristides* the words *εἶχε γὰρ αὐτοῦ μᾶλλον πίστιν* should be, I think, continued to Themistocles in the *oratio obliqua* form of *ἔχειν γὰρ αὐτοῦ μᾶλλον πίστιν*. It was natural for Themistocles to give the reason. Cf. *πίστιν ἔχοντα μᾶλλον* in another account of the same incident *Them.* 12. Plut. *Fabius* 5 *παρέχειν* is a fairly certain correction of *παρεῖχεν*, *παρεῖχε* of *παρέχειν* in *Nic.* 2, and *εἶχεν* of *ἔχειν* in *Tib. Gracch.* 20.

59 *Εὐφραῖός τις ἄνθρωπος καὶ παρ' ἡμῖν ποτ' ἐνθάδ' οἰκήσας* seems a very odd expression. Has not an adjective going in the idiomatic way with *τις* been lost?

68 *τίς γὰρ ἂν ᾤθη ταῦτα γενέσθαι;*

If *ἂν* is to be taken with *ᾤθη*, as seems natural, the other words cannot be quite right. 'Who would have thought it would happen?' requires after *ἂν ᾤθη* either *ταῦτ' ἂν γενέσθαι* or *ταῦτα γενήσεσθαι*. It is not Greek to write *οἶμαι ταῦτα γενέσθαι* for 'I expect it, think it likely, to happen.' It is just possible that the reading of the MSS. is right, *ἂν* going with *γενέσθαι*; but I suspect the orator said *γενήσεσθαι*. Sandys quotes Polybius 10. 32. 12 *οὐκ ἂν ᾤομαι τίς γὰρ ἂν ἡλπίσει ταῦτα γενέσθαι*, but, if *ἂν* goes with *ἡλπίσει*, as *ἂν ᾤομαι* seems to show, we must read either *ταῦτ' ἂν* or *γενήσεσθαι*.

Phil. 4. 31 *ὁ δὲ λοιπὸν ἐστι καὶ πάλοι μὲν ἔδει, διαφεύγει δ' οὐδὲ νῦν, τοῦτ' ἔρω.*

The present tense *διαφεύγει* is odd. Should we not read *διαπέφευγε*?

49 *οὐδένες ἐν μέλλοσι κινδύνῳ τῶν πάντων εἰσὶν ὑμῶν, οὐ μόνον τῷ μάλισθ' ὑμῖν ἐπιβουλεύειν Φίλιπποι, ἀλλὰ καὶ τῷ πάντων ἀργότατ' αὐτοῖς διακείσθαι.*

The two English editions I have looked at make no comment on the fact that grammar requires *αὐτοῖς* for

αὐτοί. We must either read the accusative or say that the nominative is put as though preceded by ὑμεῖς ἐν μεγίστῳ πάντων ἔστὲ κινδύνῳ. Irregular accusatives in this sort of case are occasionally found: parallel nominatives are rarer, though Herod 1. 2. 5: Xen. *Hell.* 5. 4. 1: Thuc 5. 41. 2: 8. 104. 4: and especially Thuc. 8. 48. 5 and 75. 2 may be compared. A sentence in πρὸς Ἀφοβ. 10 is however very similar, ἐνόμιζε... πάλιν ἕξαρνος γενέσθαι ταῦτ' ἐφ' ἑαυτῷ γενήσεσθαι, where ἕξαρμος γ. τ. depends on ἐφ' ἐ. γ. as though not the latter words, but (say) οἷός τ' ἔσεσθαι were to be used.

The preceding suggestions include three or four in which I have sought to restore grammar or sense by the addition of a word, in two cases the article. *Scio sexcenties in S* (the great Demosthenes MS.) *nonnulla verba desiderari, sine quibus loci sententia aut dicendi usus nullo modo consistit* (Cobet *Misc. Crit.* 47). I should like to conclude my notes on these speeches by putting together a few other passages which seem to me to have suffered worse loss in the same way. About half of them are recognised difficulties, for which no convincing solution has been put forward. I do not know that in any of them the conjecture of a word or two missing has been made. I will write them out *seriatim* as I think they might stand restored, premising that any such attempt at restoration can of course in most cases only be approximate, and I will then add a few remarks.

Ol. 1. 21 οὐτ' ἂν ἐξήνεγκε τὸν πόλεμόν ποτε τοῦτον ἐκεῖνος, εἰ πολεμεῖν ψήθη δειήσειν αὐτόν, ἀλλ' ὥς ἐπιὼν <ἀπηγγέλλετο> (or <ἀπηγγέλλθη>, the usual tense with ὥς *when, after*) ἅπαντα τότε ἡλπίζειν τὰ πράγματ' ἀναιρήσεσθαι, κατὰ διέψευσται.

Ol. 2. 2 ὥς ἔστι τῶν αἰσχροῶν, μᾶλλον δὲ τῶν αἰσχίστων, μὴ μόνον πόλεων καὶ τόπων ὧν ἡμὲν ποτε κύριοι φαίνεσθαι <ἀμελεῖν> (or <μὴ φροντίζειν>) προῖεμένους ἀλλὰ καὶ τῶν ὑπὸ τῆς τύχης παρασκευασθέντων συμμαχῶν καὶ καιρῶν.

ib. 28 ἐνταῦθα μὲν ἔστι τὰθλ' ὑπὲρ ὧν ἔστιν ὁ πόλεμος ἑμέτερα, <Πύδνα, Ποτεῖδαια,> Ἀμφίπολις· καὶ Ληφθῆ, παρα-
χρήμ· ὑμεῖς κομεισθε· οἱ δὲ κίνδυνοι τῶν ἐφεστηκότων ἴδιοι,

μισθὸς ὃ οὐκ ἔστιν· ἐκεῖ δὲ κίνδυνοι μὲν ἐλάττους, τὰ δὲ λήμματα τῶν ἐφεσθηκότων καὶ τῶν στρατιωτῶν, Λάμψακος, Σίγειον, τὰ πλοῦ' ἂν συλῶσιν.

Ol. 3. 15 καὶ γὰρ εἰπεῖν τὰ δέοντα παρ' ὑμῖν εἰσὶ <τινες>, ὧ ἄνδρες Ἀθηναῖοι, ἐντάμενοι, καὶ γινῶναι πάντων ὑμεῖς ὀξέτατοι τὰ ῥηθέντα [εἰσὶ wanting in S] or perhaps <οἱ> ἐντάμενοι.

ib. 26 οὐ γὰρ εἰς περιουσίαν <ἰδίαν> ἐπράττετ' αὐτοῖς τὰ τῆς πόλεως, ἀλλὰ τὸ κοινὸν αὖξιν ἕκαστος ᾤετο δεῖν. Cf. *Meidias* 159.

Phil. 1. 48 οἱ μὲν περιόντες μετὰ Λακεδαιμονίων φασὶ Φίλιππον πρᾶττειν τὴν Θηβαίων κατάλυσιν . . . , οἱ δ' ὥς πρέσβεις πέπομφεν ὡς βασιλέα, οἱ δ' ἐν Ἰλλυριοῖς πόλεις τειχίζειν, οἱ δὲ λόγους πλάττοντες <έτέρους> ἕκαστος περιερχόμεθα.

Phil. 2. 22 ἀλλὰ μὴν <ὥς> γέγονεν ταῦτα καὶ πᾶσιν ἔστιν εἶδέναι.

Chers. 32 ἂν μὲν οἶν τὸν αἴτιον <τοιούτων> εἶπῃ τις, ὃν ἴσθ' ὅτι λήψεσθε παρ' ὑμῖν αὐτοῖς, φατέ καὶ βούλεσθε· ἂν δὲ τοιούτον λέγῃ τις, ὃν κ.τ.λ. οὐκ ἔχετ' οἶμαι τί ποιήσετε. Or write *τιν'* for *τόν*.

Ol. 1. 21 The meaning required seems to be: he never expected to be compelled actually to carry on a war: he thought the mere rumour of his coming would bear down opposition and give everything into his hands. But this can hardly be got out of ὥς ἐπιόν, 'he thought to carry everything before him, as being about to attack.' Cf. *Ol.* 3. 4 ἀπηγγέλλοι . . . πολιορκῶν: *Thuc.* 3. 16. 2 ἡγγέλλοντο αἱ νῆες τὴν περιουκίδα πορθοῦσαι.

2. 2 It is certain the genitives cannot be governed by *προϊεμένους*. If the passage is right, they must be attracted into the case of the relative *ὧν*. I have noted only two places in Demosthenes (though there may be others) where anything like this construction occurs: 18. 16 ἐτέρῳ δ' ὅτ' ὅτ' ὁ κακόν τι δώσομεν ζητεῖν, and 49. 3 ᾤετο . . . οὐ μόνον τὰ ἑαυτοῦ κομιᾶσθαι ἀλλὰ καὶ ἄλλον εἶ τον ὁδοῖτο πρὸς Τιμόθεον πρᾶξι ὑπάρχειν αὐτῷ. These are obviously very different from our passage, even if they can be called examples of the

construction at all. ἄλλον and probably ἑτέρω go so closely with the other pronoun that they need hardly be brought into any relation with the infinitive. In prose moreover and even in poetry it is almost always nominative or accusative, not genitive or dative, that stands in this sort of attraction. In our passage the difficulty is greatly enhanced by the genitive continuing in τῶν ἐπὶ κ.τ.λ. I conclude therefore that some such expression as ἀμελεῖν, ὀλιγωρεῖν, μηδὲν φροντίζειν has been lost.

2. 28 Ἀμφίπολις κἂν ληφθῇ, as it is usually written (Madvig and Blass in some of his texts omit Ἀμφίπολις altogether), throws an unreasonable emphasis on the name, which requires none at all. The parallel sentence with Λάμψακος, Σίγειον, τὰ πλοῖα strongly suggests, I think, that one or two names have dropped out. Cf. *de Cor.* 69 ἤδη γάρ σ' ἐρωτῶ πάντ' ἀφείς, Ἀμφίπολιν, Πύδραν, Ποτειδαίαν, Ἀλόννησον.

3. 26 By itself εἰς περιουσίαν is in no way contrasted with τὸ κοινὸν αὖξιν. There may be a surplus in the treasury as well as in private hands.

Chers. 32 Is the meaning sufficiently expressed without such a τοιοῦτον as appears in the parallel clause? The resemblance in letters to τὸν αἴτιον would facilitate its omission.

There are one or two other places where the insertion of a word or two might make things easier, *e.g.* *Ol.* 1. 2 an infinitive like φυλάττεσθαι before μὴ πάθῃτε: 2. 29 a participle with ὥς τούτους (but cf. *Thuc.* 8. 67. 3 ἐλέσθαι . . . πρὸς ἑαυτὸν): 3. 7 something after ἡμεῖς; but I do not wish to propose it.

De Halonneso.

13 τὰ σύμβολα ταῦτα γίνεται εἰς ὑποδοχὴν τοῦ μηδ' ἀμφισβητῆσαι εὐλόγως ἡμᾶς ἐπὶ Ποτειδαίας, 'as an admission that you cannot lay reasonable claim any further to Potidaea.' The sense requires μηδ' <ἂν> ἀμφισβητῆσαι. ἂν dropped out before ἀμ. The future ἀμφισβητήσῃσιν would be less suitable. So in 16. 5 it would seem necessary to insert ἂν before ἀντιπάλους.

Epistula Philippi.

ὃ ὥστ' ἔγωγ' ἀπορῶ τί ποτ' ἔσται καινότερον ἢ ἀν
 ὁμολογήσητέ μοι πολεμεῖν καὶ γὰρ ὅτε φανερώς διεφερόμεθα.
 ληστὰς ἐξεπέμπετε καὶ τοὺς πλέοντας ὡς ὑμᾶς ἐπωλεῖτε, τοῖς
 ἐναντίοις ἐβοηθεῖτε, τὴν χώραν μου κακῶς ἐποιεῖτε.

Read ὅτ' <οὐ> φανερώς διεφερόμεθα. The time referred to is from 346 to 340, when Philip and Athens in spite of acts of hostility on both sides were not at open variance and war. Cf. 18. 43, 44. ΟΤ and ΟΥ are much alike.

14 προὔκαλούμην κριθῆναι περὶ τούτων πρὸς ὑμᾶς.

The meaning is clearly the same as that expressed in 16 by προκαλούμενος ὑμᾶς εἰς κρίσιν ἐλθεῖν, and it follows that πρὸς ὑμᾶς should be πρὸς ἡμᾶς. This would be evident even without the parallel passage. In the *Letter* ἡμεῖς is constantly used of Philip.

De Contributione.

19 τελεσθῆναι is perhaps justified as against Cobet's doubts by Herod. 3. 86 ἐπιγερόμενα δὲ ταῦτα τῷ Δαρείῳ ἐτελέωσέ μιν.

De Symmoriis.

14 λόγον μὲν οὐδέν' ἐβουλόμην θρασὺν οὐδ' ἔχοντα μάταιον μῆκος εἰρεῖν.

36 ὅσ' οὐδ' ἂν καταρώμενος ἡγρέ τις αὐτοῖς, τοσαῦτα πεπόν-
 θασι κακά.

The verb εἰρίσκω seems a strange one to use in either of these places. Is it not pretty plain that we should read εἰπεῖν and εἶπε? In *Cherson.* 54 and *Phil.* 4. 56, twin passages, the former has εἰπεῖν, the latter εἰρεῖν. Isocr. 2. 41 MSS. vary between the two. εὔροι has been restored very plausibly for εἶποι in Dio Chrys. 32. 91 ἀραρτήματα εἶποι τις ἂν πανταχοῦ. Cf. Index.

De Rhod. Libertate.

15 ἐπεὶ Ῥοδίοις γε . . . συγχαίρω τῶν γεγεννημένων.

The construction of the genitive ought not to be pronounced impossible in prose (cf. Isocr. 18. 51: Andoc. 1. 67, etc.), but τῷ γεγεννημένῳ would be a very simple change. Cf. such sentences as *Phil.* 1. 42 τοῖς γιγνομένοις . . . αἰσχυρόμενος: *De Cor.* 291 τοῖς γεγεννημένοις ἀνιαιοῖς οὐδὲν ὁμοίως ἔσχε τοῖς ἄλλοις: *Thuc.* 3. 98. 5 τοῖς πεπραγμένοις φοβούμενος τοὺς Ἀθηναίους. We have παροξυνθέντων τῷ γεγεννημένῳ in *Dem.* 39. 3.

27 Κῶν καὶ Ῥόδον καὶ ἄλλας ἐτέρας πόλεις Ἑλληνίδας.

For ἄλλας read πολλάς. *Cobet Misc. Crit.* p. 75 would apparently just omit ἐτέρας, but this is unsatisfactory. Goodhart's suggestion of ἄλλους for πολλοῖς in *Thuc.* 8. 66. 5 is very convincing. *Isocr.* 9. 5 the MSS. vary between the two words: so too *Dio Chrys.* 29. 4.

Pro Megalopolitanis.

19 ἀλλὰ μὲν ἃ γέ φασιν πεπρᾶχθαι . . . ὑπεναντία πρὸς ἡμᾶς ἄτοπον νῦν μὲν ἐν κατηγορίας μέρει ποιεῖσθαι, βουλευμένων δὲ γενέσθαι φίλων αὐτῶν, ἵνα τοῦναντίον εὖ ποιῶσιν ἡμᾶς, βασκαίνειν κ.τ.λ.

There is certainly no meaning in νῦν μὲν, for there is no contrast of times. Weil would omit μὲν. How would it be to insert ταῦτα before it (νῦν <ταῦτα> μὲν)?

De Falsa Legatione.

10 πρέσβεις πέμπει τοὺς συνάξοντας δεῦρο τοὺς βουλευσομένους περὶ τοῦ . . . πολέμου.

The article being unusual with a future participle after πέμπειν and an accusative, and the two expressions, τοὺς συνάξοντας and τοὺς βουλευσομένους, being somewhat awkward together, I think the first τοὺς may well be an accidental insertion due to the second.

12 γίγνεται τῶν πρέσβων τούτων εἰς καὶ οὗτος, οὐχ ὥς τῶν ἀποδωσομένων τὰ ὑμέτερα κ.τ.λ.

After ἀποδωσομένων insert ὦν. The cause of its loss is obvious. Cf. on *Meidias* 220.

16 νόμον τε θήσειν καὶ γράψειν. θήσει καὶ γράψει?

29 δεῖ δέ . . . ἐκείν' ὁρᾶν ὅτι, ὄντιν' ἂν ὑμεῖς εἰς ταύτην τὴν τάξιν κατεστήσατε . . . οὗτος . . . τῶν ἴσων αἴτιος ᾗν ἂν κακῶν.

Editors seem to acquiesce without demur in the ἂν following ὄντινα. No parallel however is cited for it (Goodwin *M. T.* § 557), and surely its proper meaning would be 'anyone whom you *would* have appointed.' This could hardly mean anything in its context except 'any other man whom you would have appointed, if you had not appointed Aeschines,' and it seems impossible that the condition should not have been expressed. Goodwin renders it 'might have appointed,' but that is not the meaning of ἂν with a past tense of the indicative. Our idiom allows us to translate ᾗλθεν ἂν ἴσως 'he might perhaps have come,' but it does not follow that ᾗλθεν ἂν can mean 'he might have come.' No doubt ὄντινα κατεστήσατε, which would give the meaning here required, 'anyone whom you had appointed,' could also mean 'the man that you did appoint as a matter of fact, whoever he was,' but this possible ambiguity will not justify the strange use of ἂν. ὄντινα δῆ (δῆ for ἂν) is rendered somewhat unlikely by the hiatus with ὑμεῖς that would arise. It is noteworthy that ὅτι εἰ καὶ ὄντινόν seems to be the reading of the less good MSS.

53 ὥς τὰ παρ' ὑμῶν ἐπύθοντ' ἐκ τῆς ἐκκλησίας. τὰκ τῆς ἐκκλησίας?

61 φέρε δῆ μοι καὶ τὴν σιγμαχίαν <λέγε οὐ ἀνάγκη> τὴν τῶν Φωκέων.

178 οὐκοῦν ταῦθ' ὑπεσχόμην ἐν ἀρχῇ, ταῦτ' ἐπέδειξα.

Cobet would read ἄτθ' for the first ταῦτα, but [Plat.] *Epr.* 7. 347 C ταῦτ' ἐρρήθη, ταῦτα ξυνωμολογήσαμεν and this passage together seem enough to establish the idiom.

193 ἤρετο . . τί δὴ μόνος οὐδὲν ἐπαγγέλλεται (asks no favour of him) ἢ τίν' ἐν αὐτῷ μικροψυχίαν ἢ πρὸς αὐτὸν ἀηδίαν ἐτεροψυχίαν.

The first ἢ *or* makes no proper sense. ἢ and καί get confused, and the latter seems much more likely here. Cf. on *Androt.* 28 below.

224 ἀέ the reading of S seems to me much better than με, which the editors usually adopt. There is a certain emphasis on the pronoun, which is heightened by the τοῦ . . . ἀδικοῦντα.

In the same way I would write σέ, not σε; in 244.

272 δόντων τῶν Ἑλλήνων τὰ χρήματα ταῦτα, *the money for this purpose.*

Weil would rather like to get rid of ταῦτα. The use is much better known in Latin, e.g. Cic. *Mur.* 68 *si tibi istam (i.e. istius rei) rationem non possim reddere: de Am.* 3 *cum in eam ipsam mentionem incidisset: Virg. Aen.* 2. 171 *ea signa: 7. 595 has poenas: 8. 426 his manibus.* Cf. however Plat. *Rep.* 371 E τὴν τιμὴν ταύτην *the price of this: Herod.* 4. 35 τὴν σποδὸν ταύτην: and see Stein's note on Herod. 2. 39. 7.

295 οἱ νομίζοντες αὐτοὺς ἀξιόχρεως εἶναι τοῦ Φιλίππου ξένοι καὶ φίλοι προσαγορεύεσθαι.

Possibly αὐτοὺς should be omitted, but cf. note on *Phil.* 4. 49. It is hardly likely that ξένοι and φίλοι are wrong.

297 μαντείαν ἀναγνώσομαι . . . λέγε τὰς μαντείας.

Read μαντείας in both places.

303 ἀλλὰ μὴν ὅτι ταῦτ' <οὐχ' > οὕτως ἔχει, αὐτὸς οὐχ οἷός τ' ἰσχυρίζεσθαι.

Greek idiom surely needs the negative. αἰσχυρίζεσθαι ὅτι would not be parallel here to ἰσχυρίζεσθαι ὅτι with which it has been compared.

310 'καὶ τοῖς ἐκγόνοις' προσγράψαντες τὴν εἰρήνην *having added to the peace the words κ.τ.λ.*

Most edd. follow Dindorf in inserting εἰς after the -ες of the participle. I would suggest τῇ εἰρήνῃ, nothing being commoner than this confusion of terminations. So in 87 αὐτὴν might very well be αὐτῇ. Cf. 56 προσγράψαι πρὸς τὴν εἰρήνην τὸ καὶ τοῖς ἐκγόνοις, for πρὸς is not εἰς.

336 μὴ λέγ' ὡς καλὸν εἰρήνη μῆδ' ὡς συμφέρον· οὐδείς γὰρ αἰτιάται σε τοῦ ποιήσασθαι τὴν πόλιν εἰρήνην (Blass τοῦ ποιῆσαι, omitting τ. π. εἰ). ἀλλ' ὡς οὐκ αἰσχυρὰ κάπονείδιστος καὶ πόλλ' ὕστερον ἐξηπατήμεθα κ.τ.λ.

Perhaps ὡς οὐκ αἰσχυρὰν κάπονείδιστον, i.e. ἐποιήσατο.

339 ὅταν μὲν ἴδῃτε δεινότητ' ἢ εὐφωνίαν ἢ τι τῶν τοιούτων ἀγαθῶν . . . , συγχαίρειν καὶ συνασκεῖν πάντας δεῖ.

For συνασκεῖν read συναυξέειν, comparing the note on *Ol.* 3, 28.

Leptines.

15 τιμῶν seems to me one of the mistakes due to a word that is coming immediately afterwards, in this case τιμῇ. The coming word is already in the writer's mind. There is therefore no need for the displaced word to have resembled it closely.

20 σκεψόμεθα δὴ τί τοῦτο τῇ πόλει, ἐὰν ἅπαντες οὗτοι λητουργῶσι φανήσεται γὰρ οὐδὲ πολλοῦ δεῖ τῆς γειησομένης ἄξιον αἰσχύνῃς.

The phrase οὐδὲ πολλοῦ δεῖ is always elsewhere preceded by another negative, which it emphasises: οὐκ . . . οὐδὲ πολλοῦ δεῖ. Is it not therefore probable that we should read φανήσεται γὰρ <οὐδὲν> οὐδὲ πολλοῦ δεῖ! Cf. Dobree's very probable ὦν <οὐδείς> οὐδὲν ἐκείνοις προσῆκεν in 104.

24 ὡς ἄρα δεινὸν εἰ ἐν κοινῷ μὲν μῆδ' ὅτιοι ἐπάρχει τῇ πόλει, ἰδίᾳ δέ τινες πλουτήσουσ' ἀτελείας ἐπειλημμένοι.

ἐπάρχει may very well be right; but the corruption of the future is so common that ἐπάρξει as parallel to πλουτήσουσι is worth suggesting.

93 συνίθ' ὃν τρόπον, ὃ ἄνδρες Ἀθηναῖοι, ὁ Σόλων τοὺς νόμους ὡς καλῶς κελεύει τιθέναι.

Cobet brackets *ὥς καλῶς*: I would rather suggest that *καί* has been lost before *ὥς*, the symbols for these two words being often confused together in MSS. Wolf compares Aesch. 1. 20 *ἴν' εἰδῆθ' οἷων νόμων ὑμῖν κειμένων, ὥς καλῶν καὶ σωφρόνων, κ.τ.λ.* That passage is however very different in that (1) the sense is complete before we come to the *ὥς* clause; (2) even the *ὥς καλῶν* could hardly stand without the addition of *καὶ σωφρόνων*.

123 *μή τοίνυν διὰ μὲν τοῦ τῶνδε κατηγορεῖν ὥς φαύλων ἐκείνους ἀφαιροῦ, δι' ἃ δ' αὖ καταλείπειν ἐκείνοις φήσεις τοῦσδ' ὁ μόνον λαβόντες ἔχουσι τοῦτ' ἀφέλλῃ.*

Sense and symmetry alike call for *διὰ μὲν τό*, not *τοῦ*.

157 *αἰσχρός, ὃ ἄνδρες Ἀθηναῖοι, καὶ κακῶς ἔχων ὁ νόμος καὶ ὁμοῖος φθόνῳ τινί. αἰσχροῦς!*

Meidias.

52 (oracle) *στεφαναφορεῖν κατὰ πάτρια . . . ἰδίας δεξιὰς καὶ ἀριστερὰς ἀνίσχοντας,*

Is it possible that the unexplained *ιδίας* (*ιθείας*, *ύσίας*, *λιτάς* have been suggested) stands for *λαιάς* (*ΙΔΙΑΣ* for *ΛΑΙΑΣ*), *λαιάς* being a variant, and probably the original, of *ἀριστεράς*? It is of some significance that in *Macart.* 66 the same oracle is quoted and *ιδίας* does not appear.

75 *ἀκούω γὰρ αὐτὸν ἔγωγε μᾶ μόνον ἀλῶναι ψήφῳ, καὶ ταῦτ' οὔτε κλαύσαντ' οὔτε δεηθέντα τῶν δικαστῶν οὐδενὸς οὔτε φιλόανθρωπον οὔτε μικρὸν οὔτε μέγα οὐδ' ὅτιοῦν πρὸς τοὺς δικαστὰς ποιήσαντα.*

It would be idiomatic (cf. *e.g.* 129) and much more elegant to substitute *οὐδέ* for the *οὔτε* before *φιλόανθρωπον*. *οὔτε* five times over, with the fourth and fifth subordinate to the third, is far from good.

78 *τὰ δ' ἔργα πάντ' ἦν καὶ τὰ πραττόμενα ὑπὸ τούτου.*

Read certainly *ἀπό* for *ὑπό*, though I do not find it recorded as a variant or a conjecture. *ὑπό* is surely impossible with *ἦν*, on which the preposition must depend.

97 καὶ μήθ' ἐορτῆς μήτε ἱερῶν μήτε νόμου μήτ' ἄλλου μηδενὸς πρόνοιαν ποιούμενον οὐ καταψηφιεῖσθε ; οὐ παράδειγμα ποιήσετε ;

It is justly objected that καταψηφιεῖσθε cannot take an accusative of the person. ποιούμενον must not be thought of, because with οὐ a hiatus would result ; and the remedy is still to seek. It is perhaps not far off. Transpose οὐ καταψηφιεῖσθε and οὐ παράδειγμα ποιήσετε, so that the accusative will follow the latter verb. The similarity of the two clauses accounts for the error.

125 Insert something like ἐπεξίεναι after ὁρᾷ τις.

153 εἰ μὲν ἐστίν . . . τὸ λητουργεῖν τοῦτο, τὸ λέγειν . . . 'ἡμεῖς οἱ λητουργοῦντες, ἡμεῖς οἱ προεισφέροντες, ἡμεῖς οἱ πλούσιοι ἐσμεν'. εἰ τὸ τὰ τοιαῦτα λέγειν κ.τ.λ.

Weil sees that there is something wrong here, but his remedies are not, I think, right, when he proposes to omit ἐσμέν or to write εἰ μὲν οὖν for ἐσμέν εἰ. The real remedy, no actual change of letters, is to write ἡμεῖς οἱ πλούσιοι ἐσμεν.

157 ἡγεμὼν συμμορίας ἐγενόμην . . , ἴσον Φορμίωνι καὶ Λυσιθείῳ κ.τ.λ., εἰσφέρον οὐκ ἀπὸ ὑπαρχούσης οὐσίας . . ἀλλὰ κ.τ.λ.

Remove the comma before εἰσφέρον and the real construction of ἴσον becomes manifest.

174 For τὰς πομπὰς ἡγείτο, which Cobet rightly I think condemns, ταῖς πομπαῖς would be less change than his ἐποιεῖτο. The dative is often used, e.g. in the *Hipparchicus*.

204 οὐκ ἐθέλεις should perhaps be οὐδ' ἐθέλεις.

209 οὐκ ἂν εὐθὺς εἴποιεν 'τὸν δὲ βιάσκανον, τὸν δ' ὄλεθρον, τοῦτον δ' ἐβρίζειν, ἀναπνεῖν δέ ; ὃν εἴ τις ἐξ ἡμῶν ἀγαπᾷ δει (or ἔδει).

It is somewhat surprising that scholars have acquiesced in this use of ἀναπνεῖν. Reiske indeed sought some other explanation and Wolf conjectured μέγα πνεῖν, but most scholars seem content to believe that, though everywhere else it means simply to *breathe*, or *recover breath* (cf. ἀναπνοή), here it has the sense of μέγα φρονεῖν and can be

used even as a climax after ὑβρίζειν.¹ This is to me incredible and I venture to make the suggestion that follows, though not quite satisfied with it. ἀναπνεῖν must somehow go with the ζῆν following, for the two words mean really the same thing. Perhaps therefore Demosthenes wrote something like τοῦτον δ' ὑβρίζειν, ἀναπνεῖν ὃν εἴ τις ἐᾷ <καὶ> ζῆν, ἀγαπᾶν ἔδει. The place of ἀναπνεῖν will be due to rhetorical emphasis. But I would not urge this particular conjecture; I would only maintain that the words can hardly be right as they stand. Demosthenes may have originally written something like ἀναπνεῖν ἐᾷ καὶ ζῆν, and ἀναπνεῖν have got displaced.

It does not seem clear that we are to take the accusatives τὸν δὲ βάσκαρον, τὸν δ' ὄλεθρον, by themselves as exclamatory. Resumed in τοῦτον, they may be the subject of ὑβρίζειν. For the δέ cf. *Aristog.* A. 91 ἐπειδὴν οὖν τις . . . εἴπῃ 'τοῦτον δὲ ταῦτα ποιεῖν': *Ar. Eq.* 269: *Xen. An.* 3. 1. 15? Libanius 14. 20 imitates Demosthenes.

220 συγχωρήσαιτ' ἂν τοῦτον . . . κύριον γενέσθαι τοῦ ταῦθ' ἅπερ οὗτος ἐμὲ ὑμῶν ἕκαστον ποιῆσαι;

There is no reason to doubt that the correlative to ὅσπερ is sometimes οἷτος, sometimes ὁ αὐτός. When the actual word is ταῦτα, it is really *iudicii nostri* how it should be written. We have as much right to judge as the man who first accented it, a remark which applies also to the οἶ or οἷ in 153. Here I think ταῦτά would be rather more natural: possibly in 193 too.

ib. ὅταν εἷς ὁ παθὼν μὴ λάβῃ δίκην.

Probably εἷς ὁ παθὼν <ῶν>. Cf. on *F.L.* 12 above.

Androtion.

35 εἰ δὲ τῷ τοῦτο ποιῆσαι πλείους ἢ μυρίους τοὺς ἄλλους πολίτας βελτίους εἶναι προτρέψετε.

τοὺς ἄλλους πολίτας has all the appearance of an adscript added to explain πλείους ἢ μυρίους.

¹ Goodwin, *Moods and Tenses*, § 787, translates 'should be thus insulting, and should draw his breath,' meaning (I suppose) 'should be allowed to live.' But with ὃν εἴ τις ἐᾷ ζῆν, ἀγαπᾶν ἔδει this is clumsy in the extreme.

38 ἴσως ἀναβήσεται καὶ συνερεῖ τῇ βουλῇ Φίλιππος . . . καὶ τινες ἄλλοι, οἷπερ ἐκεῖ δι' ἑαυτῶν εἶχον μετὰ τούτου τὸ βουλευτήριον καὶ τούτων τῶν κακῶν ἦσαν αἴτιοι.

'It is agreed' Wayte remarks 'that ἐκεῖ here = τότε, a sense of which I cannot find another undoubted example.' Rather than accept anything so unlikely I suggest that we read ἐπεὶ for ἐκεῖ. οἷπερ . . . ἦσαν αἴτιοι is the main predication and καί means *also*.

Aristocrates.

26 τὴν βουλὴν δικάζειν ἔγραψε καὶ οὐχ ἄπερ, ἂν ἀλῶ, παθεῖν εἶπεν.

Σ itself has ἀλῶ εἶναι: ἀλῶ παθεῖν εἶπεν is a marginal correction often adopted by the editors. They illustrate the construction by § 53 τοῦ νόμου λέγοντος ἐφ' οἷς ἐξεῖναι κτεῖναι, etc. Waiving the question of the infinitive, no one seems to have noticed that ἄπερ is wrongly used. ὅς can stand in an indirect question, as in 30 ἃ χρὴ πάσχειν εἴρηκεν but ὅσπερ is (I think) always relative, never in good Attic interrogative. (In late Greek ὅσπερ is thus misused, e.g. Arrian *Anab.* 1. 17. 6 σκοποῦντι . . . ὅπερ ἐπιτηδεύοντα χωρίον.) Here, if right, it would have to be the indirect interrogative: a relative sense, *the very things which*, would be quite out of place. I would suggest that the περ be transferred to the ἂν which follows, so as to give ἄνπερ or ἑάνπερ.

33 λυμαίνεσθαι δέ, φησί, μή, μηδὲ ἀποινᾶν ταῦτα δ' ἐστὶ τί; τὸ μὲν δὴ μὴ λυμαίνεσθαι γνώριμον οἷδ' ὅτι πᾶσι μὴ μαστιγὺν, μὴ δέιν, μὴ τὰ τοιαῦτα ποιεῖν λέγει.

So this passage is usually printed, but the construction of γνώριμον οἷδ' ὅτι πᾶσι is then awkward: *was ohne Zweifel allen verständlich ist* says Westermann, comparing εἶδ' οἷδ' ὅτι, which is not really similar. Rather put a stop after πᾶσι, ἐστὶ being understood: τὸ μὲν δὴ μὴ λ. γνώριμον οἷδ' ὅτι πᾶσιν μὴ μαστιγοῦν, κ.τ.λ.

50 ἄν τις τύπτῃ τινά, φησίν, ἄρχων χειρῶν ἀδίκων, ὥς εἴ γ' ἡμύνατο οὐκ ἀδικεῖ. ἄν τις κακῶς ἀγορεύῃ, τὰ ψευδῆ προσέθηκει, ὥς εἴ γε τἀληθῆ προσήκον.

Surely the usage of ὥς and the parallel of προσήκον show that ἀδικεῖ ought to be ἀδικῶν or, if that is to be avoided after ἀδίκων, ἀδικήσας or ἀδικεῖν² <δοκῶν>.

143 τοῦτο τοίνυν ἐπ' ἐκείνου μὲν εὖ ποιοῦν οὐ συνέβη φεικισθεῖσιν ἡμῖν αἰσχύνῃν ὀφλεῖν, ἐπὶ τούτῳ δὲ ἐὰν ἐμοὶ πείθῃσθε φυλάξεσθε.

τοῦτο is variously taken as nominative, explained by αἰσχύνῃν ὀφλεῖν, and as accusative after it on the analogy of τοῦτο ἡσέομαι, etc. In εὖ ποιοῦν the editors seem to find no difficulty, comparing such passages as *Ol.* 1. 28 ἐπὲρ τῶν πολλῶν ὧν εὖ ποιοῦντες ἔχουσι: *Lept.* 110 ἡμεῖς καλῶς ποιοῦντες . . . ἄμεινον ἐκείνων πράττετε: *Ar. Plut.* 863 καλῶς ποίῳν ἀπόλλυται. But what can be said of persons cannot therefore always be said of things, and anyone who considers it carefully must see that, whatever the construction of τοῦτο, it is very extraordinary for εὖ ποιοῦν to be combined with it. I cannot myself doubt that it is a mistake for εὖ ποιοῦσιν, just as in *Plato Rep.* 434 D it seems to me probable that ἰόν is for ἰοῦσιν. There is no reason why οὐ ποιοῦσιν should not precede and be separated from the word (ἡμῖν) it agrees with, as in 163 τὸν μὲν γὰρ Κότυν εὖ ποίῳν ὄντα γ' ἐχθρὸν ἡμῖν καὶ πονηρὸν ἀποκτίνουσιν ὁ Πύθων. I take τοῦτο to be governed by εὖ ποιοῦσιν.

145 πολλὰ γινώσκοντες ὀρθῶς ἡμεῖς οὐ διὰ τέλους αὐτοῖς χρῆσθε. οἷον τί λέγω; εἴ τις ὑμᾶς ἔροιτο κ.τ.λ.

No precise parallel to οἷον τί λέγω; is quoted, nor are the editors agreed how it should be explained. Perhaps Demosthenes wrote ποῖόν τι λέγω; This use of ποῖος is very common in *Plato*, when a man is asked to explain himself (ποῖόν τι λέγεις; etc.).

Timocrates.

41 ὁλος μὲν γάρ ἐστιν ἅπασιν ἐναντίος τοῖς οἷσι (νόμοις ὁ νόμος), μάλιστα δὲ τούτῳ.

Should not ὅλος be ὅλως? There is little or no point in ὅλος, for the idiom mentioned in Rehdantz *Index* s.v. seems not to apply: whereas ὅλως will go with ἅπασιν or contrast with μάλιστα.

53 εἴ τις ἔροισ' ὑμᾶς ποτέροις μάλλον ἢν εἰκότως ποιήσαιθ' ὁτιοῦν, τοῖς δεομένοις ἢ τοῖς ἐπιτάττονσιν, οἷδ' ὅτι φήσαιτ' ἢν τοῖς δεομένοις: τὸ μὲν γὰρ χρηστῶν, τὸ δ' ἀνάνδρων ἀνθρώπων ἔργον ἐστίν.

It is surprising that the editors should adhere to ἀνάνδρων, which is utterly inappropriate, and should not even mention Cobet's convincing conjecture ἀναιδῶν, a word that meets us again and again in Demosthenes' denunciations.

61 εἰ περὶ πάντων ἐρῶ, ἐξωσθήσομαι περὶ τοῦ μηδ' ἐπιτήδειον ὅλως ὑμῖν εἶναι τὸν νόμον εἰπεῖν.

Surely the second περὶ is an accidental repetition of the first. ἐξωθεῖσθαι τινος is Greek; ἐξωθεῖσθαι περὶ τινος is not.

141 ἡγούμενος ἀβίωτον αἰτῶ εἶναι τὸν βίον τοῖτο παθόντι.

Insert ἄν before αἰτῶ or εἶναι. The meaning is that, *if* he lost his one eye, life *would not* be worth living.

171 The ἦθος of the city is not τοῖς μὲν πολλοῖς ὁμῶς μεταχειρίζεσθαι, κολακεύειν δὲ τὸν αἰεὶ τι δύνασθαι δοκοῦντα. ὁ σὺ ποιεῖς. ὦ Τιμόκρατες, δι' ἃ πολλῶ μάλλον ἢν εἰκότως μὴ ἐβελίσσαντες ἀκοῦσαι σοῦ θάνατον καταψηφίσαιθ' οὗτοι ἢ δι' Ἀνδροτίων' ἀφείησαν.

As the sentence stands, μὴ with ἐβελίσσαντες seems impossible. It could only be conditional, and a conditional sense is inappropriate. In 'they would condemn you unheard,' there is no place for a condition nor for μὴ. It would seem therefore that μὴ is probably due to the relative ἃ being generic *such things as would make them*, in which case μὴ would be right. But we cannot give ἃ this sense without some change or addition, which it is impossible to specify with any certainty, e.g. <ἐπιτηδεύων> or <τοιαῦτα γὰρ πράττεις> δι' ἃ. A very slight change, which may I think be right, would be to read οὐ σὺ ποιεῖς... δι' ἃ κ.τ.λ. as a question.

Aristogeiton A.

13 οὐ γὰρ ἡγνόουν ὅτι ὁ ποιήσας τι τοιοῦτον παρ' ὑμῖν καὶ παθὼν ἀπέρχεται.

Reiske remarks on παθὼν *subiuncti a conueniēti* τι, and so Weil. But in this case should we not have to understand τοιοῦτον too! τι is so like π that it sometimes disappears before it, and it may have done so here (τι παθὼν). Cf. 95 μὴ περιμέναντάς τι παθεῖν.

16 οἱ δὲ νόμοι τὸ δίκαιον κ.τ.λ.

Blass certainly seems right in demurring to νόμοι. I would only notice (1) that it is due to νόμος coming both before and afterwards and already occupying the writer's mind: (2) that therefore the original word need not resemble νόμοι, though very probably it was disyllabic (cf. on *Lept.* 15 above). Blass suggests λοιποί or ἄλλοι, but πολλοί, χρηστοί, and many other words are about equally likely.

25 διαλογισάμενος ταῦθ' ἅπερ οὗτος, ὅτι ἔξεστι κ.τ.λ.

Perhaps ταῦθ' would be better, though not necessary. Cf. on *Meid.* 220.

31 μὴ γάρ, ὦ Ζεῦ καὶ θεοί, τοσαύτη σπάνις ἀνδρῶν γένοιτο τῇ πόλει ὥστε παρ' Ἀριστογείτονος τῶν καλῶν τι ποιήσασθαι.

ποιήσασθαι is supposed to mean *procure* or *get done*, but ποιῆσθαι παρὰ τινος cannot be Greek. Cobet conjectures πορίσασθαι. Naber αἰτήσασθαι. The latter seems to me the better in sense, but αἰτήσασθαι could hardly have got so changed. Perhaps for ποιήσασθαι, i.e. ποιήσασθαι, we should read δειήσασθαι which comes very near. Cf. the necessary correction of ψήφισμα . . . μετασῆσαι in *Aristot.* *B.* 17 to μεταποιῆσαι or μεταποῆσαι (*De Cor.* 121 νόμους μεταποιῶν).

57 τὴν τοιαῦτ' εὐεργετήσασαν αὐτόν.

τοσαῦτ'? The mistake is not uncommon.

66 τίς ἐστὶν ὁ τὴν πρὸς τοὺς γονέας εὐνοίαν ὀρώων προδεδωκότα τοῦτον ἢν πρὸς τὸν δῆμον νῦν ἔχειν ὑπισχνεῖται πιστεύων.

There is no occasion for any large change like Cobet's ἦν . . . ὑποκρίνεται ἀληθῆ εἶναι πιστεύων, nor does Weil's ὑπισχνεῖται ἔχειν for ἔχειν ὑπισχνεῖται seem as likely as Reiske's simple and easy ἦ for ἦν. But the two present participles ὀρώων and πιστεύων are awkward. Keeping the first, as it is, subordinate to the second, I would act on the very common confusion of futures with presents and read πιστεύσων. Had Demosthenes written ὀρώων and πιστεύων, would he not have used μέν and δέ?

100 τί φήσετε; ἀρέσκειν τοῦτον ὑμῖν; καὶ τίς ὁ τοῦτο πολμήσων εἰπεῖν; τίς ὁ τῆς τούτου πονηρίας μετ' ἀρᾶς καὶ κακῆς δόξης κληρονομεῖν βουλησόμενος; ἀλλ' οὐκ αὐτὸς ἕκαστος ἀποψηφίσασθαι; οὐκοῖν καταράσεσθε τοῖς ἀπεψηφισμένοις τοῦτο τὸ πιστὸν ἕκαστος διδούς ὡς οὐκ αὐτὸς οὗτός ἐστι.

It is difficult to make sense of ἀλλ' οὐκ . . . ἀποψηφίσασθαι, which Weil after Reiske prints as a statement (οὐκ = οὐ φήσετε you *will deny*) but prefers to omit, a somewhat desperate remedy when the words are not of an explanatory nature. There is slight authority for καταψηφίσασθαι, which perhaps may be regarded as a correction. I would suggest the loss of an οὐ (no infrequent event and here the easier because there is already one οὐ in the clause), reading ἀλλ' οὐκ αὐτὸς ἕκαστος <οὐκ> ἀποψηφίσασθαι; *will not each of you say that he did not acquit?* or the simple change ἀλλ' αὐτὸς ἕκαστος οὐκ ἀποψηφίσασθαι.

The οὗτος at the end may seem strange and possibly we should read τοιούτος. But I think it is right. In any case I take the word as referring not to τοῖς ἀπεψηφισμένοις (Reiske with Weil's concurrence makes it = ὁ ἀπεψηφισμένος, as though only one man had done the acquitting) but to ὁ τῆς τούτου πονηρίας . . . κληρονομεῖν βουλησόμενος above.

Aristogeiton B.

1 διὸ καὶ τὰς τιμωρίας ὁ Σόλων τοῖς μὲν ιδιώταις βραδείας ἐποίησε, ταῖς δ' ἀρχαῖς καὶ τοῖς δημαγωγοῖς ταχείας, ὑπολαμβάνων τοῖς μὲν ἐνδέχασθαι καὶ παρὰ τὸν χρόνον τὸ δίκαιον λαβεῖν, τοῖς δ' οὐκ ἐνέειναι περιμεῖναι.

τοῖς μέν and τοῖς δέ are certainly difficult. Reiske read τοὺς δέ without touching the equal difficulty of τοῖς μέν. Schäfer calls them *dativi incommodi*. Weil's note leaves it obscure how he really explains them. He says that the phrase is equivalent to *παρ' ἐκείνων μὲν . . . λαβεῖν ἐνδέχασθαι* and '*le démonstratif est construit avec ἐνδέχασθαι, et plus sas avec ἐνείναι, au lieu d'être construit avec λαβεῖν et περιμεῖναι*, adding *παρὰ τὸν χρόνον est singulièrement dit*. (Some at least of the earlier editors seem to think *παρά* means, or should be changed to, *μετά*.)

I think it is impossible that the words can mean anything but 'the one set of people may even be helped to justice by lapse of time, while the other cannot afford to wait,' and I should explain τοῖς μέν and τοῖς δέ as referring by a certain brevity and confusion of expression, not to the *ιδιώται* and *ἀρχαί* themselves, but to the persons who have had to do with them respectively and have been injured by them. τοῖς μέν = people in the one case, τοῖς δέ people in the other. Such a reference is irregular but not, I think, impossible, though we should look for it usually in a more compressed style, such as that of Aristotle. *Anal. Post.* i. 24. 86 A 12 for instance illustrates it: ὁ δὲ τὴν καθόλου (ἀποδείξιν) ἔχων οἶδε καὶ τὸ κατὰ μέρος· οἷτος δὲ τὸ καθόλου οὐκ οἶδει, where οἷτος means the man who has to do with (in this case the man who knows) τὸ κατὰ μέρος, and does not refer to τὸ κατὰ μέρος itself. The meaning of *παρὰ τὸν χρόνον* is that time may bring facts to light, calm angry feelings, and so on.

16 Should ὃν be added to help the construction of *παροπτόεν*? I incline to αὐτὸν <ὃν>.

23 δώτε ought perhaps to be δώσετε (after *παραφυλάξετε ὅπως*). In *Aen. Tact.* 16 ἵνα δόσουσι is a blunder for ἵνα δώσι.

The Private Speeches.

31. 14 ὃν μόνον ἀνθρώπων οὐδὲ τῆς ἐπωβελίας ἄξιον ἦν κινδυνεύειν.

As a genitive seems not to be found elsewhere with *κινδυνεύω*, the conjecture may be hazarded that a substantive

on which it depended has been lost. We find elsewhere *κίνδυνον κινδυνεύειν* and *κινδύνεσμα κινδυνεύειν*, and such a word would easily drop out near the verb, *e.g.* immediately after it. Or *περί* may be missing. The genitive with *φείγειν*, etc. is not parallel, because there was of course no *ἐπωβελίας δίκη*. In 41. 16 Blass writes *κινδυνεύεις τῶν ψευδομαρτυριῶν* for *κ. τὴν ψευδομαρτυρίαν*, but there a *δίκη* would come in. It seems however just possible that the accusative should be read in both places, *ψευδομαρτυρίαν* and *ἐπωβελίαν*, though the two are not exactly parallel.

34 arg. (*ad finem*) ἐκεῖ μὲν <ῆ> ἐκατέρου διαστολῇ φανερά.

The similarity of ν and η (N and H) often leads to error.

37. 4 ἐν τοῖς ἔργοις <τοῖς> ἐν Μαρωνείᾳ? Γ and Τ.

53 τινάς . . . οἱ τὸ πρᾶγμα τέχνην πεποιημένοι μήτε συγγνώμης μήτ' ἄλλου τινός εἰσιν ἀλλ' ἢ τοῦ πλείονος.

Here again the genitives seem unaccountable, and something may be missing, *e.g.* μήτ' ἄλλου τινός <ῆττους> εἰσίν, if *συγγνώμης ῆττων* could stand.

41. 11 φιάλην μὲν γὰρ λαβόντες . . . καὶ θέιντες ἐνέχυρα μετὰ χρυσίων οὐκ ἀνετηνόχασιν κεκομισμένοι ταύτην . . . , σκεπήν δ' ἣν ἔχουσιν, οὐδὲ γὰρ ταύτην λαβόντες ἀναφέρουσιν.

It would be hard to interpret *σκεπήν* here; but, when we come to 27 *παρὰ τοῦ Λεωκράτους ἔχουσιν τὰ χρυσία καὶ τὰ ἱμάτια τὴν γυναῖκ' ἔλαβεν* and compare 59. 35 *ὅσα ἦν αὐτῇ . . . περὶ τὸ σῶμα ἱμάτια καὶ χρυσία*, we see it to be unnecessary, as *σκεπήν* is an easy error for *σκεπήν*, to which *ἱμάτια* directly points.

44. 17 σκέψασθε ὡς πολλοστός εἰς τὴν τοῦ Ἀρχιάδου συγγένειαν προσήκων.

The adjective *πολλοστός* seems questionable in construction. Could one say *πρώτος* or *ἐγγύτατος προσήκων*? Perhaps *πολλοστῶς*, as in Ar. *Elth.* 10. 5. 1176 a 29 *δευτέρως καὶ πολλοστῶς*.

45. 59 καίτοι ὅστις, ὦ ἄνδρες Ἀθηναῖοι, κακῶν ἀλλοτρίων κλέπτῃς ὑπέμεινεν ὀνομασθῆναι, τί ἂν ἡγέισθε ποιῆσαι τοῦτον ὑπὲρ αὐτοῦ;

κακῶν ἀλλοτρίων κλέπτῃς is unmeaning. Sandys proposed καὶ τῶν for κακῶν, and I would modify this to (ἔνε)κα τῶν, which gives the proper antithesis to ὑπὲρ αὐτοῦ.

In 42 Reiske's μίσθωσιν for μίσθωσις and in 53 Cobet's τὰ τῆς φύσεως δίκαια (for οἰκεῖα) should surely be adopted. With the latter cf. Plato *Gorgias* 484 A ἐξέλαμψε τὸ τῆς φύσεως δίκαιον, and *Erp.* 7. 326 A τὰ πολιτικὰ δίκαια.

68 ὁκνήσειέν τις ἂν προσελθεῖν πρῶτον.

Should not πρῶτον be πρότερος?

47. 4 ἀναγκάζει for ἀναγκάζοι?

48. 7 περὶ ὧν οὗτος ἡξίου ἑαυτῷ εἶναι.

ἑαυτοῦ?

53. 1 οὐδ' αὖ οὕτως ἄπορος ἦν οὐδ' ἄφίλος ὥστ' οὐκ ἂν ἐξενρεῖν τὸν ἀπογράφοντα.

This is well known as one of two passages in Demosthenes, where οὐ is joined with an infinitive after ὥστε not in *oratio obliqua*. The other passage I have dealt with before (see p. 181). Here I should suggest οὐκ ἂν ἐξηῦρον or οὐκ ἂν <εἶχον> ἐξενρεῖν.

54. 20 ἰθύφαλλοί τινές ἐσμεν ἡμεῖς συνειλεγμένοι, καὶ ἐρῶντες οὓς ἂν ἡμῖν δόξῃ παίομεν καὶ ἄγχομεν.

The connection of ἐρῶντες with the verbs seems grotesque. <παῖδιᾱς> or <ὑβρεως> ἐρῶντες would be rather poetical. Should it be περιμόντες?

56. 10 πυθόμενος τὰς τιμὰς τὰς ἐνθάδε τοῦ σίτου καθεστηκυίας.

The words τοῦ σίτου seem impossible where they stand. Move them a little or regard them as an adscript from § 9 or read τῷ σίτῳ.

16 ταῦτα δ' ἡμῶν λεγόντων . . . καὶ ἀξιούντων Δ. τουτονὶ τὴν μὲν συγγραφὴν μὴ κινεῖν . . . , τῶν δὲ χρημάτων ὅσα μὲν αὐτὸς

ὁμολογεῖ ἀποδοῦναι ἡμῖν, περὶ δὲ τῶν ἀντιλεγομένων ὡς ἐτοίμων ὄντων κριθῆναι . . ., οὐκ ἔφη προσέχειν Δ. τούτων οὐδενί.

Kennedy follows Schäfer in taking ἐτοίμων as neuter and translating it *certain*, as against Reiske who says it is *positum in bivio* and = ἀξιούντων ἡμῶν Δ. κριθῆναι (*id est* ἔαν κριθῆναι), ὡς ἐτοίμων ἡμῶν ὄντων κριθῆναι. No doubt Reiske is right in making the word masculine. Omit ὡς as having arisen from the ὦν preceding, and all difficulty disappears, ἐ. ὄντων being masculine and parallel to ἀξιούντων.

προσέχειν should be προσέξειν. [In Blass' text κᾶν just below is, I suppose, a misprint for κᾶν.]

57. 7 τὸ γὰρ εἰς αὐτὸ τὸ πᾶγμα πάντα λέγειν τοῦτ' ἔγωγ' ὑπολαμβάνω, ὅσα τις . . . πέπονθ' ἀδίκως ἐπιδεῖξαι.

I do not see how these two things can be identical. Read τοῦ γάρ.

44 Blass is certainly wrong in adopting ψηφίσαισθε from Lambinus without any MS. authority and leaving the nominative μηδεὶς κ.τ.λ. without construction. What Schäfer says is perfectly true, I think, that μηδεὶς really stands for τις. τις has become a negative under the influence of the μηδενί following it and of the tendency to double and emphasise a negation. εἴ τις μηδενὶ τούτων ἀμφισβητῶν . . . ψηφίσαιτο is what the orator had in his mind.

59. 105 ἔπειτα τοὺς δοκιμασθέντας ἀναγραφῆναι ἐν στήλῃ λιθίνῃ καὶ στήσαι ἐν ἀκροπόλει παρὰ τῇ θεῷ.

στήναι?

61. 43 καίτοι τινὲς ἤδη καὶ δι' εὐτυχίαν πραγμάτων γυμνασθέντες ἐθαυμάσθησαν.

As in 31. 14 and 37. 53 above, so here the genitive seems to have lost the word which governs it, though here possibly the error may be different. A few lines before we have τὴν μὲν ἐκ τῶν πράξεων ἐμπειρίαν γεγνομένην, which suggests πραγμάτων <ἐμπειρία> γυμνασθέντες or something similar.

54 δι' ἃ δεῖ σε τῶν ἐπαίνων ἄξιον εἶναι δόξαντα καὶ τῆς σῆς φιλίας ἀνεπιτίμητον ποιεῖν.

Again a dubious genitive. Any real parallel can only be found in poetry, e.g. ἄθικτος ἡγητήρος. <ἐνεκα> τῆς σῆς φιλίας ἀνεπιτίμητον?

The Prooemia.

2. 3 τὸ δὲ μὴδ' ὅτιοῦν μεταλαμβάνειν τὸν δῆμον ἀλλὰ τοὺς ἀντιπράττοντας περιεῖναι κ.τ.λ.

The drift of the whole passage seems to require some such word as αἰεῖ or πάντως with περιεῖναι.

26. 3 ἀθῶους τοὺς κινδύνους ποιήσουσιν αὐτοῖς.

Such a use of ἀθῶος is unparalleled. Should we read ἀθῶους τοῦ κινδύνου ποιήσουσιν αὐτούς?

29. 3 τοῦτο δὴ, τοῦτο.

Reiske was practically right in τοῦτο δὴ ταῦτό, but the regular order is ταῦτό δὴ τοῦτο.

32. 2 οὐδ' ἐπὶ τῷ τοὺς ἐχθροὺς μὴ δυνήσεσθαι θαρρεῖν ἀλλ' ἐπὶ τῷ καὶ δύνωται κρατήσκειν, and 3 ἐγὼ δ' οὐκ ἀποτρέφομαι λέγειν ἃ δοκεῖ μοι, καίπερ ὄρων ἡγμένους ὑμᾶς.

The absolute use of δύνασθαι and still more that of ἡγμένους are strange. I conjecture something like <φαύλως> ἡγμένους (as in *Or.* 13. 15 ὅταν ὑμεῖς, ὦ ἄνδρες Ἀθηναῖοι, φαύλως ἡγμένοι κ.τ.λ.) or <οὕτως>, and τοὺς ἐχθροὺς <ἐπιέναι> μὴ δυνήσεσθαι or more simply μὴδὲν δυνήσεσθαι, in which δυν would easily slip out before δυν.

33. 2 καὶ γὰρ ὡς δικαιοτάτοι τῶν Ἑλλήνων ἐστὶ πόλλ' εἰπεῖν καὶ ἑώρων καὶ ὕρῳ, καὶ ὡς ἀρίστων προγόνων, καὶ πολλὰ τοιαῦτα.

Something like πόλλ' <ἂν ἔχων> εἰπεῖν, or πόλλ' <ἐνόντ'> εἰπεῖν would seem more likely.

34. 1 πάλιν ταῦτ' εἰς τὴν ἑτέραν ἐκκλησίαν οὗτοι λαβόντες τούτων κατηγορήσουσιν.

λαβόντες, which Kennedy translates (with ταῦτα) *take the same course*, can hardly be right. I would suggest

ἀναβαλόντες *having deferred*. To avoid hiatus this should be put before οὗτοι, and then we see that the *ana* may have been lost after the *an* of ἐκκλησίαν.

39. 3 βουλευθέντων ὑμῶν καὶ παροξυνθέντων τῷ γεγεννημένῳ.

There is nothing in the context that can be supplied with βουλευθέντων. Has not an infinitive been lost?

53. 4 καὶ <τοῦ μὲν> γελάσαι . . . μέτεδωκαν ὑμῖν?

55. 1 ἐν οὐδέποτε' εὐτυχῆσαι τοῦτο νομίζω.

Should we not write οὐδεπόποτε! In the best prose οὐδέποτε is usually, if not always, future or present. Comedy is freer.

Letters. 1. 3 ἔστιν μὲν οἷν ἔργον ἐξ ἐπιστολῆς ἐμμεῖναι συμβουλῇ· πολλοῖς γὰρ εἰώθατ' ἀπαντᾶν ὑμεῖς πρὸ τοῦ περιμεῖναι μαθεῖν.

ἐμμεῖναι συμβουλῇ can hardly be right, the sense needed here being only *giving advice*. It has arisen, I think, from the περιμεῖναι following in the next sentence, which would have prevented the writer from using ἐμμεῖναι here, even if it were suitable. The true word need not have resembled ἐμμεῖναι, and some other case of συμβουλή may have followed.

2. 7 δι' ὁμιλίας πείσαι προσέχειν αὐτῷ τὸν νοῦν ὡς βούλοιτο.

προσέχειν has no distinct subject, and on the other hand ὡς βούλοιτο is otiose and weak. Read therefore οὕς for ὡς.

ANTIPHON.

The question of the authenticity of the tetralogies that bear Antiphon's name is not an easy one. It should be distinguished from the question of their date: for, though if late in origin they cannot be his, they may be of his date and yet not of his writing. We are not bound, if we think them early, therefore to pronounce them authentic, nor, if we think them unauthentic, therefore necessarily to consider them late. Herwerden has impugned authorship and date at once (*Mnem.* N.S. 9). Dittenberger (*Hermes* 17) equally disputes Antiphon's authorship, but he holds

them to have been written just after or during the Peloponnesian War by an Ionian who atticised without complete command of Attic idiom. Blass (*Att. Bereds.*² Vols. 1 and 3) still inclines to think them authentic, as does Cucuel in his *Essai* on Antiphon.

The offences against pure Atticism adduced by Herwerden are ἐπεξερχόμενοι (2. 1. 2), καταδοκείσθαι (2. 2. 2 and 3, and *ib.* 3. 7), ἀναγινώσκω in the sense of *persuade* (2. 2. 7), πειρασόμεθα ἐλέγχοντες (2. 3. 1), εἰκότερον (2. 2. 3 and 8 : *ib.* 3. 5 and 4. 4 : 4. 3. 2) : ἀπελογήθην 2. 3. 1 : *ib.* 4. 3 : 3. 3. 2 : 4. 3. 1) : καταλαμβάνω *find guilty, convict* (often in all three tetralogies, *e.g.* 2. 4. 4 and 11). It will be noticed that the first four of these expressions occur in T.1¹ only, the fifth four times in the first and once in the third, the other two in all three, and the last of them repeatedly.

Ἀναγινώσκω *persuade*, καταδοκῶ (not the passive), and πειρώμαι with participle are familiar in Herodotus. The last, though not the former two, does just occur elsewhere in Attic (Plato *Theaet.* 190 E : cf. ἄρχομαι with *part. ib.* 187 A and a few other places of Plato and Xenophon, and νόμιζε ἀποκτείνων Xen. *An.* 6. 6. 24 : also φιλῶ and μισῶ in Aristophanes *Vesp.* 1535 : *Plut.* 645 : *Eccl.* 502 : ἀρνοῦμαι and φοβοῦμαι occasionally ; probably a few other parallels). καταλαμβάνω *find guilty* is not cited from any other author. The aorist form ἀπελογήθην occurs in a passage of Xen. (*Hell.* 1. 4. 13) which is indeed doubtful, but Xen. is just the Attic author who, if anyone, might use it. It occurs again in a Middle Comedy fragment and, though rare itself, has of course many Attic parallels in διενόηθην, ἐπορεύθην, ἐδυνήθην, etc. Herodotus has other such forms not found in Attic. In the undisputed Antiphon speeches however the ordinary aorist ἀπελογοσάμην occurs five times. ἐπεξερχόμενοι is almost unparalleled, but Xen. *An.* 2. 4. 25 ventures upon παρερχομένους (cf. Rutherford, *New Phrynichus*, p. 109 : in Lys. *fragm.* 47 (65) ἐρχομένων must be a misquotation of the scholiast's own). The conjecture οἱ ἐπεξερχόμεθα is by no means convincing in

¹ In the usual order of Antiphon's speeches the T.s (tetralogies) are 2, 3, 4. Thus 2. 2. 2 means the second section of the second speech of the first T. 5. 2 is second section of speech 5, which is not a tetralogy.

view of the other irregularities, especially frequent in T. 1. Finally εἰκότερον is a surprising form, since Greek, unlike Latin, hardly ever compares participles and ἐρρωμένος has perhaps no companion in this respect.

Van Cleef's *Index Antiphontens* (Cornell, 1895) makes it much easier to study the language of all the speeches ascribed to Antiphon. A few notes may be contributed here in answer to three questions that suggest themselves.

1. In the vocabulary of the T.s as compared with that of 1, 5, and 6 are there any other noticeable things?

The following words may be remarked as occurring in the T.'s and not in 1, 5, or 6. Among them are a few pointed out by Dittenberger, Cucuel, or Both (*de Antiphontis et Thucydidis genere dicendi*) that I had not myself noticed. It will be understood that in this and the next list I have not put down a word only because it happens to be rare. Rare words are not necessarily noticeable.

ἄγχιστα 2. 1. 6.

ἄδολος 3. 3. 4.

ἀλιτήριος (five times in 4).

ἄναγνος 2. 1. 10.

ἀνακλαίω 2. 4. 1.

ἀνακρίνω *question* 2. 1. 9 :
2. 3. 2.

ἀναποκρίτως 3. 3. 2.

ἀναχωρεῖ (εἰς ἡμᾶς ἢ ποινή, τὸ
μίασμα, 2. 1. 3).

ἀπεικώς 2. 2. 5.

ἀπολύσιμος 4. 4. 9.

ἀρκεῖν 2. 2. 2 : *ib.* 3. 3 : *ib.*
4. 10 : 4. 3. 6.

ἄσημος? 2. 4. 8.

ἀσπαίρω 2. 4. 5.

ἀτρεμέζω 2. 4. 9 : 3. 2. 5 :
ib. 4. 4 and 5.

ἄωρι 2. 1. 4 : *ib.* 2. 5. and
4. 5.

ἄωρος 3. 1. 2 : *ib.* 2. 12.

γηραιός, γηραιός 3. 2. 11 :
4. 1. 2 and 6.

διαγνώμων 3. 3. 3.

δρῶ often, esp. 3 and 4.

δυσμένεια 4. 1. 3.

δύσμορος 3. 2. 11.

ἐγγιστα 2. 1. 6.

ἐθέλω, θέλω = βούλομαι 3. 4.
3 and 5 : 4. 2. 1 and 7 :

ib. 3. 1.

ἐκ = ὑπό 2. 4. 1 : cf. 3. 3. 10
(ἐξ ἀμφοῖν).

ἐλασσόνως 4. 4. 6.

ἐλαφρός 3. 3. 12.

ἐλεγκτήρ or -τής 2. 4. 3.

ἐμπνους 2. 1. 9 : *ib.* 3. 2.

ἐμφρων 2. 3. 2.

ἐνθύμιος 2. 3. 10 : 3. 1. 2 :
ib. 4. 9 twice.

εὐπετῶς 3. 4. 7.

εὖσεβοῦμαι pass. 3. 3. 11.

ἡλιξ 3. 2. 3.

θανασίμως 4. 3. 4.

θερμός of a person 2. 4. 5 :
cf. *ib.* 1. 7.

θυμούμενον, τό 2. 3. 3.
 κηλῖς 3. 3. 8 and 11.
 κρείσσωνος 4. 4. 6 and 7.
 μέτοχος 3. 3. 11: *ib.* 4. 6.
 μήνιμα 4. 2. 8: *ib.* 3. 7 and
 4. 10?
 μαιίνω 2. 1. 3 and 10: *ib.* 2.
 11: 3. 1. 2.
 μιαιρία 2. 3. 9 and 11: 3. 3.
 12.
 νήπιος 3. 2. 11.
 οἶδαμεν 2. 1. 3.
 ὀνίνημι act. 2. 2. 1.
 ἐκ παλαιού 2. 1. 5.
 παραφέρω νόμον 3. 4. 8.
 πένθος 4. 4. 1.
 περιδύω 2. 2. 5.
 ποινή 2. 1. 3: *ib.* 4. 11.

πράκτωρ *doer* 3. 2. 6.
 προσβολή 3. 3. 8.
 προστρόπαιος 2. 3. 10: 3. 4.
 9: 4. 1. 4: *ib.* 2. 8 and
 4. 10.
 πρότερον ἤ with subj. 2. 1. 2.
 σέβομαι 2. 4. 12.
 συλλήπτωρ 3. 3. 10.
 συμπράκτωρ 3. 4. 6.
 σύν 2. 1. 4: 3. 4. 6.
 τε · τε specially common.
 τρέμω 2. 3. 8: *ib.* 4. 9.
 ὑπαίτιος 2. 2. 6: 3. 3. 11:
 4. 1. 4.
 ὑπουργῶ 4. 3. 4.
 φροντίς 2. 2. 2.
 φῆλον (*v. l.* γέρος) 4. 1. 2.
 ψαύω 3. 3. 5.

Many of these words hardly call for special comment. They belong to the large class which we find seldom or never in ordinary orators, but sometimes or even frequently in Thucydides and Xenophon, Plato and Aristotle, and often in the Ionic of Herodotus. In Antiphon (see below) we should quite expect to find some such: the only question is as to their number.

Neither ἄγχιστα nor any word connected with ἄγχι belongs to standard or even to unusual Attic prose, and in the same way ἔγγιστα for ἐγγύτατα is only cited from a document in the *De Corona*. ἀρκεῖν is less used in Attic than ἐξαρκεῖν: here we observe that it occurs (four times) in T.s only, while ἐξαρκεῖν occurs (twice) in the other speeches. We note the religious or semi-religious terms ἀλιτῆριος, προστρόπαιος, κηλῖς, μαιίνω, προσβολή, to which may be added ποινή and ἐνθύμιος. γηραιὸς τελευτή *death in old age* is a decidedly poetical phrase, nor is γηραιός itself, though Xenophontean, a word of ordinary Attic. It is very noticeable that δρᾶν, which is not really a common Attic word, abounds in these speeches, though it is completely absent from the others. ἐθέλω is used = βούλομαι (of a decided *wish*) several times, but in 1, 5, and 6 only in its

common sense of *am willing*, for in 1. 8-12 this is all that it appears to mean. In 3. 4. 3 and 5; 4. 3. 1 notice the form *θελω. τῶν ἐξ ἐμοῦ πραχθέντων* seems the only instance of this use of *ἐκ*, which is however Thucydidean, Xenophontean, and Platonic as well as Herodotean. *ἐλασσόνως* and *κρεισσόνως* have been noticed as quite unusual adverbial forms: Thucydides however has *μειζόνως* twice, Xenophon once, Isocrates three times: Plato *μειζόνως* often, *καλλιόνως* and *βελτιόνως*. Not *ἐλαφρός* but *κοῦφος*, and not *ἡλιξ* but *ἡλικιώτης*, are the usual prose words. *νήπιος* is rare in any prose. *οἶδαμεν* for *ἴσμεν* is the reading of the four best MSS. in Xen. *An.* 2. 4. 6 and occurs also in *Alcib.* ii. 141 E. Herodotus has it a few times. *πρότερον ἢ* with subjunctive is found Thuc. 7. 63. 1 and in Herodotus. *σύν* used in the poetical and Xenophontean way is quite noticeable. *φῦλον* (on which *γένος* is no doubt a gloss) is rare in prose, and *ψαύω* extremely so.

It will be observed that T. 1 has a decidedly longer and more remarkable list of peculiarities than either of the others.

B. What noticeable things, if any, occur in the other speeches only?

ἄβουλος 1. 23.
αἰτίασις 5. 25 and 89 = 6.6.
ἀκεστός 5. 91.
ἀκλεῶς 1. 21.
ἄξει (aor. inf. *ἄγω*) 5. 46?
ἄπαρνος 1. 9 and 10.
ἀπελέγχω 5. 19. 21, and 36.
ἀποδικάζω 6. 47.
ἀποιμώζω 5. 41.
ἀπόφευξις 5. 66.
ἀτέλεστος 1. 22.
βλάβος 5. 91.
γνωριστής 5. 94.
δοξαστής 5. 94.
είμαρμένη 1. 21.
ἐπίχειρα 1. 20.
ἐρευνῶ 5. 29.

εὐρόπως 5. 76?
ἤκοντα, τὰ εἰς τοὺς κινδύνους
 5. 81.
κτείνω 5. 11: 6. 4.
κυβερνῶ metaph. 1. 13.
λυσιτελῶ 5. 10.
μηχάνημα 5. 16 and 22.
μηχανῶμαι 1. 3 and 28: 5.
 25 and 55: 6. 9, 36, and
 38.
νέμω 5. 10 and 66.
νικῶμαι with gen. 5. 87.
οἶδε ὁ ἀνὴρ = *ἐγώ* 6. 9.
οἱ (dative) 1. 16: 5. 93, and
σφίσι 1. 13: 6. 35.
ὀπτήρ 5. 27.
ὀρθούμενος 5. 7.

πανουργῶ 5. 65 twice.	τοῦτο μέν . . . , τοῦτο δέ . . . ,
παρά τῆς βασιάνου εἶδέναι 1. 6.	several times in 1 and 5.
ἐκ προβουλῆς 1. 3 and 5.	ὑποθήκη 1. 17.
προῖνοησάμην 5. 43.	φροῦδος 5. 29.
ἀπὸ πρώτης 5. 56.	χειουργῶ 1. 20.
σαφήνεια 1. 13.	χωροφιλῶ 5. 78.
συμφέρομαι agree 5. 42 and	ὥς = ὥστε 1. 28 : 5. 63.
26.	

Some of these, like some in the former list, call for no further remark. ἀποδικάζω, ἀπελέγχω, and especially ἄπαρος (Herodotus) are unusual words. ἄξαι for ἀγαγεῖν is strange, and the parallel of προσῆξαν (Thuc. 2. 97. 3) uncertain, partly because the aorist seems not to be the tense there wanted : here ἄξαι and παρόντι hardly harmonise, and ἄξαι may need emendation (ἐλέγξαι, ἐξετάσαι, etc. are suggested). It reminds us however of ἀπελογήθην etc. above. προῖνοησάμην for προῖνοήθην is unusual, but occurs in Ar. *Eq.* 421 and in Euripides. τὰ εἰς τοὺς κινδύνους ἵκοντα = τὰ περὶ τοὺς κινδύνους is quite an unusual phrase, and ὁδε ὁ ἀνὴρ = ἐγώ belongs rather to tragic Greek, as does also φροῦδος. παρά with genitive of a thing or action is against ordinary Attic usage ; cf. Plato *Rep.* 461 E βεβαιώσασθαι παρὰ τοῦ λόγον. ὥς = ὥστε is Xenophontean and poetical ; little known otherwise, except in Herodotus, who has it often.

In the papyrus fragment published by Nicole and attributed by him on other grounds to Antiphon two expressions at least may be noticed which quite agree with Antiphon's characteristics : (1) δίκην ἐπιρρέπουσαν, *punishment coming on me*, ἐπιρρέπω being a poetical word, and (2) εἰδὼς τοῦ λέγειν, a highly remarkable construction for prose and not cited except from Homer, where it is common. συνέγραφον δίκας *wrote forensic speeches* is a noticeable phrase.

C. What noticeable things, if any, are common to the T.s with the other speeches ?

I have observed but few. It is perhaps not as well known as it should be that Attic orators are chary of using such parts of λέγω as ἔλεξα, λεχθείς, λεχθήσεται, etc., much preferring εἶπον, ῥηθείς, ῥηθήσεται. Thus Demosthenes uses

τὰ λεχθέντα twice at most and no part of ἔλεξα at all, Lysias λέξαιμι and λεχθέντα perhaps once apiece. Antiphon's speeches 1 and 6 have ἔλεξα or ἔλεξε three times and λεχθέντα once : T. 2 has ἔλεξαι, λέξας, and λεχθήσεται. δοκῶ *think* occurs both 5. 65 and 2. 4. 5 : 3. 2. 3 : this again is a use almost unknown in orators. The curiously frequent use of καθίστημι with a predicative word, *make, render so and so*, with a similar use of καθέστηκα, κατέστην, is found in all the speeches except 1. ζητῶ with an infinitive is remarkably frequent and found everywhere but in 3. Neither of these uses is noticeable in itself, but their frequency is. ἐκουσίως and ἀκουσίως, which are by no means common, because as a rule ἐκών and ἄκων take their place, occur in the T.s several times and in 1. ἀθέμι(σ)τος, ἀθέντης, ἀγνέω, τιμωρῶ (active) and τιμωρός perhaps deserve mention. Final ὡς occurs in 6. 15 and probably in 3. 3. 6. In all the speeches, T.s and others alike, there is a marked tendency to use new or at least unusual compounds with privative ἀ. *e.g.* ἀναγνος, ἄδολος, ἀελεημόνως καὶ ἀνοικτίστως. Speeches 1 and 5 as well as the T.s use σσ, not ττ ; 6 appears to have ττ. But all six have συν, not ξυν, in compounds, and εἰς, not ἐς ; in these two points differing from Thucydides.

Do these lists which no doubt other scholars might extend—help us at all ! We cannot, I think, attach very much importance to the fact that both sets of speeches have in them some unusual things, nor even to some of these being identical or very similar in the two cases. Assuming that the two sets were composed roughly about the same time, it would be only natural that they should present similar features. It can hardly be said that the identity or similarity is very decidedly marked, and no doubt the greater accumulation of abnormal things in the T.s is a difficulty. It is however only in 2 that they occur very markedly. We might perhaps say that in this respect 2 stands to 3 and 4 as 2, 3, 4 together stand to 1, 5, 6. Even in 1 only ἐπεξερχόμενοι and εἰκότερον need cause us any great searchings of heart. It may indeed be asked why we should boggle very much over ἐπεξερχόμενοι itself, when we find παρερχόμενος in Xenophon, and generally why

we should not accept some irregularities from a writer older than Thucydides, who seems undoubtedly to have influenced Thucydides' own style, when in Thucydides himself and still more in Xenophon we find a good many things that Lysias, Isocrates, and Demosthenes never allow themselves. To this it must be answered that besides any influence or tendency that might affect Antiphon as it affected Thucydides and Xenophon there was a reason for peculiarity of diction in the two latter that did not, as far as we know, apply to the former. They spent much of their time, Xenophon in fact most of his life, abroad, and their speech might naturally be coloured by this. We have no reason to think that Antiphon ever lived away from Athens, though there is probably nothing to prove that he did not. Anyhow three things may fairly be said. (1) The recognised speeches do display some inclination to the sort of vocabulary which the T.s employ in a more marked manner. (2) The general style as distinguished from the precise vocabulary, a style akin to that of Thucydides, is certainly similar in the two cases and again more marked in the T.s. (3) The T.s are rhetorical exercises, not genuine speeches like the others, and this may very well account for some of the difference. In works composed to order for actual delivery in ordinary Athenian courts, and presumably adapted in some degree to the persons who were to deliver them, peculiarities might naturally be fewer than in specimens of oratory written as models or suggestions with a sort of professional purpose and used educationally we do not know quite how. We cannot call them exactly epideictic, but their very brevity and compression show that they are not altogether matter of fact and business-like.

Remembering then that these speeches are probably as early in date as anything we have in Attic prose except the old *Respublica Atheniensium*, or even earlier—for there is really no reason to say with Herwerden that they belong to late times: apart from a few things the Greek is both excellent and unmistakably of an early stamp—and remembering how little we know either of the conditions under which at that date they might be written or of the individual tastes and circumstances of Antiphon, we ought

perhaps to regard them with some doubt, but by no means at present to condemn them.

1. 1 ἀναγκαίως ἔχει.

ἔξει would agree better with ἐπέξιμι preceding, and the mistake is very common.

3 δέομαι δ' ὑμῶν . . . ἐμοὶ μόνῳ ἀπολελειμμένῳ βοηθῆσαι. ἡμεῖς γάρ μοι ἀναγκαῖοι. οὓς γὰρ ἔχρην κ.τ.λ.

The imaginative logic requires, I think, <οἱ> ἀναγκαῖοι or ἀναγκαῖοι. It requires, that is, that he represent them not only as close friends, but as the only close friends he has. So in 5. 32 Blass corrects αὐτοί to αὐτοί. Cf. on 11 below.

6 ἐν οἷς μὲν γὰρ αὐτῷ ἐξουσία ἦν σαφῶς εἰδέναι, παρὰ τῆς βασάνου, οὐκ ἠθέλησεν· ἐν οἷς δ' οὐκ ἦν πυθέσθαι, τοῦτ' αὐτὸ προὔθυμήθη· καίτοι αὐτὸ τοῦτο ἔχρην, ὃ καὶ ἐγὼ προὔκαλούμην, προθυμηθῆναι, ὅπως τὸ πρᾶγμα ἦ ἀληθές, ἐπεξελθεῖν.

The last six words are obscure and awkward. Blass mentions the conjectures ὅπως τὸ πρᾶγμα ἦν καὶ τὸ ἀληθές, ἐπεξελθεῖν and ὅπως τὸ πρᾶγμα ἦν ἀληθῶς, ἐπεξελθεῖν. It is strange that anyone should have come so near the truth as the latter suggestion and not have seen the truth itself, ὅπως τὸ πρᾶγμα ἦν ἀληθῶς ἐπεξελθεῖν, 'so that it might have been possible really to investigate what had taken place,' ὅπως being used idiomatically with the indicative (as in Ar. *Peace* 135 ἔχρην σε Πηγάσου ζεῦξαι πτερόν, ὅπως ἐφαίνου κ.τ.λ.: Plat. *Rep.* 378 A. ᾧμην δεῖν . . . ἀκούειν δι' ἀπορρήτων, ὅπως ὅτι ἐλαχίστοις συνέβη ἀκοῦσαι: Dem. 36. 20, etc.) and ἦν with infinitive like οὐκ ἦν just before.

8 τὰ γὰρ γενόμενα ἐν τούτῳ ἀφανισθῆναι ᾗθησαν.

As this refers to the future, an αἶν must be added to the infinitive.

10 It may deserve consideration whether here and in 11 τὸν φορέα should not be τὴν φορέα, as in 3 ἀποδείξω . . . τὴν τοῦτων μητέρα φορέα οἶσαν. In 20 (τὸν ἐαυτῶν φορέα μεταχειριζόμενοι) ὁ φορέας is of course the poisoned bowl, as in *Ajax* 815 ὁ σφαγεὺς is the sword, and φορεὺς ib. 1026.

11 Perhaps <ὁ> τούτους αὐτοὺς κελύων to match ὁ θέλων in the parallel clause. ὁ would easily fall out after ε. So in 3. 1. 2 ἐμοὶ δὲ οὐκ ἐλάσσω τοῦ ἐκόντος ἄκων τὴν συμφορὰν κατέστησε we ought perhaps to read <ὁ> ἄκων or ἄκων. Cf. on 3 above.

23 ἂν ὑμᾶς πείθῃ.

πείσῃ? Cf. 5. 95 ἔαν μόνον . . . πείσωσιν. But the present tense is not necessarily wrong.

2. 1. 1 ὅποσα μὲν τῶν πραγμάτων ὑπὸ τῶν ἐπιτυχόντων ἐπιβονλεύεται, οὐ χαλεπὰ ἐλέγχεσθαί ἐστιν· ἂν δ' οἱ ἱκανῶς μὲν πεφνκότες, ἔμπειροι δὲ πραγμάτων ὄντες, . . . πράσσωσι, χαλεποὶ καὶ γνωσθῆναι καὶ ἐλεγχθῆναι εἰσι.

The use of πράσσωσι without an object is awkward and has suggested the improbable conjecture παρουργῶσι. Should we not for ἂν at the beginning of the clause read ἄν or ἂ ἄν? It forms at the same time a more direct antithesis to ὅποσα κ.τ.λ. There is no difficulty about the half-understood antecedent.

2. 2. 4 οὐδὲν γὰρ πικρότερον τῆς ἀνάγκης ἔοικεν εἶναι.

Dobree's ἰσχυρότερον is likely enough. Cf. 6. 25. Possibly however κυριώτερον. The probable mistake pointed out below (p. 323) suggests πρότερον.

2. 3. 9 λέγομεν δ' ὑμῖν <ὅτι> εἰ κ.τ.λ.?

2. 4. 10 ἐκ δὲ τῶν εἰκότων προσποιούμενοί με ἐλέγχειν, . . . φονέα μέ φασι τοῦ ἀνδρὸς εἶναι· τὰ δὲ εἰκότα ἄλλα πρὸς ἐμοῦ μᾶλλον ἀποδεδείκται ὄντα.

Mätzner's explanation of ἄλλα is unsatisfactory, *alia esse s. aliam vim habere . . . atque a meis potius partibus stare evici*. Schöll ἅπαντα. Should we not read αὐτά? The pretence (προσποιούμενοι) is contrasted with the real εἰκότα. πολλά seems also possible.

3. 2. 1 ἥκιστα τοιοῦτος ὢν καὶ βουλόμενος εἶναι.

Perhaps ἥ for καί. The confusion is not uncommon.

3. 2. 3 συμβέβηκε δέ μοι πολὺ παρὰ γνώμην τούτων (neuter).

Cf. Plat. *Rep.* 490 A ἐν μὲν τούτῳ σφόδρα οὕτω παρὰ δόξαν τοῖς νῦν δοκουμένοις περὶ αὐτοῦ.

5. 16 κακοῦργος ἀπέφυγον ἀλλ' οὐ τοῦ φόνου τὴν δίκην.

There seems no parallel for such a phrase as κακοῦργος ἀπέφυγον, *I was acquitted on the charge of κακουργία*. Reiske suggested κακουργίας. Perhaps a word has been lost and we should read something like κακοῦργος <ἐνδεδειγμένος>. So in 9 κακοῦργος ἐνδεδειγμένος φόνου δίκην φεύγω.

21 ὅτι μὴ προνοία μᾶλλον ἐγένετο ἢ τύχη.

For the impossible μὴ Blass adopts Jebb's οὐ τῇ ἐμῇ. I much prefer the simple οὐ, which Mätzner suggested. But he failed to point out the probable origin of the error, namely the fact that in late Greek nothing is commoner than μὴ following a ὅτι in this ordinary sense. How the use, or abuse, sprang up, we hardly know, but there is no doubt of it. Here τῇ ἐμῇ would rather spoil the contrast of πρόνοια and τύχη.

46 ὁ δὲ μάλιστα ἐνθυμείσθε . . . μὴ οὖν ἐξέληται τούτο ὑμῶν μηδεῖς.

ἐνθυμείσθε is the imperative. Can it really be attached to the relative pronoun, when that relative refers to something not preceding but still to come? We should certainly expect δεῖ ἐνθυμείσθαι, which has some MS. support, but may of course very well be conjectural. Blass compares the imperative with a relative in l. 22 ὁ καὶ ποιήσατε, but there the relative is retrospective, which makes all the difference. Possibly for ὁ δέ we should read τόδε δέ. There is no objection to the repetition of the syllable δε. Cf. Dem. 24. 5 τόδε δέ: Plat. *Rep.* 449 B τόδε δέ: Meno 70 c ἐνθάδε δέ: etc. Or ἐν δέ? We might indeed think of μάλιστα' ἂν ἐνθυμοῖσθε, but that seems less probable.

48 πολλῷ ἂν δικαιότερον ὑμῖς ἐκρίνεσθε ἢ ἐγὼ νῦν φεύγω ὑφ' ὑμῶν ἀδίκως.

ἀδίκως makes nonsense of the sentence and Cobet would simply omit it. But why should anyone have put in what

is much worse than a mere superfluity? We might reduce the last words to such a superfluity—superfluous they would still be—by reading *φεύγων* for *φεύγω*. Perhaps it should be *ἐγὼ ὁ νῦν φεύγων*.

62 ἀπεστέρει δὲ αὐτὸν ἱερῶν καὶ ὁσίων καὶ τῶν ἄλλων ἅπερ μέγιστα καὶ περὶ πλείστου ἐστὶν ἀνθρώποις.

ἱερῶν καὶ ὁσίων are of course things sacred and profane, and, since everything must be one or the other of these, what is left to be comprised in *τῶν ἄλλων*? Could you divide Englishmen into clergy, laity, and the rest, or the human race into male, female, and the rest? It is not *ἄλλων*, I think, that is wrong, though one might have expected somebody to suggest *ἀπάντων*, like *ἅπαντα* for *ἄλλα* in 2. 4. 10. I would rather suggest that *ὁσίων* is a mistake for *θυσίων*. Cf. Antiphon himself 6. 4 *εἴργεσθαι πόλεως ἱερῶν ἀγώνων θυσίων* (where *θυσίων* ought probably to come next to *ἱερῶν*) and Xen. *Hell.* 2. 4. 20 *μετεσχέκαμεν ὑμῖν καὶ ἱερῶν τῶν σεμνοτάτων καὶ θυσίων καὶ ἐορτῶν*. In 6. 4 Dobree actually wished to read *ὁσίων* for *θυσίων*, but the change we need is in the present passage and the other way. The MSS. of Isocrates vary at 7. 66 between *τοῖς ὁσίοις* and *ταῖς θυσίαις*.

66 εἰ μὴ προσήκει μοι μηδὲν ὥστ' ἀποκτεῖναι αὐτόν.

Logically it should be a past tense and probably Antiphon wrote *προσῆκε*.

6. 21 ἔλεξα ὅτι τὸν μὲν νόμον οὐ δίκαιον οὐ προκαθισταίῃ Φιλοκράτης κατηγορῶν καὶ διαβάλλων εἰς τὸ δικαστήριον, μελλόντων ἔσεσθαι μοι ἀγώνων . . . ὥνπερ ἕνεκα τοὺς λόγους τούτους λέγειν ἂ μέντοι αἰτιῶτο καὶ διαβάλλοι, ῥαδίως ἐξελεγχθήσοιτο ψευδόμενος.

No one can be said to have made much of the obviously corrupt words at the beginning of this sentence. The prevailing idea has been to alter at any rate *προκαθισταίῃ*, and all sorts of words (*προσῆκον ποιεῖ*, *προαγορεύοι*, *προφασίζεται*) have been proposed. It is so peculiar a word that in its case corruption is most unlikely. It should be recognised as a probably technical expression and the error sought

elsewhere. Those critics have been on a better track who removed the οὐ before it, an obvious course to take, but this is not enough. What is meant by προκαθιστάναι νόμον? and what law is referred to? The sense still remains very doubtful and obscure.

As soon as we begin to consider the sentence and look for something in it that may easily be wrong, we remember that νόμος and λόγος sometimes get interchanged in MSS. and we find that τὸν μὲν λόγον here will go far to restore an excellent sense. τὸν λόγον προκαθιστάναι suits admirably the remainder of the sentence, the μελλόντων ἔσεσθαι μοι ἀγώνων and the ὥνπερ ἔνεκα τοὺς λόγους τούτους λέγοι, which latter is almost τὸν λόγον προκαθιστάναι repeated. The λόγος in question is supposed to be advanced beforehand with a view not to the occasion on which it is put forward but to one soon coming. It paves the way for something subsequent, prejudicing the audience in advance. The μὲν and δέ mean that such a λόγος would be unfair, even if it were true, but that as a matter of fact it was not even that.

Having got thus far *a priori*, we are gratified to find that the very phrase we have conjectured actually occurs in the *Ars Rhetorica* which goes under the name of Dionysius of Halicarnassus. In 5. 2 there the writer is speaking of the art of constructing conciliatory exordia so as to win over beforehand the goodwill of your hearer, in this case an individual; and when you have done that, he says, οὕτω δὲ προκαταστησάμενον τὸν λόγον, ἐξῆς ἰτέον ἐπὶ τὸ ἐγκώμιον τοῦ βασιλέως, and so on. The two uses tally almost exactly.

As for the double negative in οὐ δίκαιον οὐ προκαθισταίη, it may arise from a confusion or mixture of οὐ δ. π. and δ. οὐ π., either of which would be possible here. οὐ δίκαιον seems the better.

40 αὐτός would perhaps be better than οὗτος. οὕτως αὐτός has already been proposed, but there is no need for both words.

41 ᾧ . . . κατηγοροῦσι . . . , τοῦτο δέ (or δή) . . . , ἔσται τεκμήριον.

Probably ὄ for ᾧ.

ANDOCIDES.

1. 17 ὁ δὲ πείσας καὶ δεόμενος μείναι τὸν πατέρα ἐγὼ ἦν μάλιστα.

Omit καί, δεόμενος being subordinate to πείσας. So in 19 ὁ δὲ πείσας . . . ἐγὼ πολλὰ ἱκετεύσας καὶ λαμβανόμενος τῶν γονάτων. Cf. 106 νικήσαντες μαχόμενοι τοὺς τυράννους : 4. 36 τοσαυτάκις ἀγωνιζόμενος νικήσας. πείσας and δεόμενος may have exchanged places, but that is less likely. δεόμενος is the present tense just because it is subordinate : cf. p. 68 above.

ib. 21 ὅπου ἂν ἔμελλεν κ.τ.λ.

ἂν is usually bracketed. Perhaps δῆ. So perhaps in 81 ἕως δῆ, not ἕως αὖ, should be read for ἕως ἂν.

ib. 119 οὔτε χρήματα ἕτερα οὔτ' εὐτυχίαν ἀνδρὸς ἐλέσθαι.

<έτερον> ἀνδρός has been conjectured. Read rather ἕτερον for ἕτερα. For the order of words see R. S. Conway in *Class. Rev.* xiv. 358-9.

3. 4 εἰρήνη ἐγένετο πρὸς Λακεδαιμονίους ἔτη πεντήκοντα καὶ ἐνεμείναμεν . . . ταῖς σπονδαῖς ἔτη τρισκαίδεκα.

ib. 6 οὗτοι ἡμῖν εἰρήνην ἐποίησαν πρὸς Λακεδαιμονίους ἔτη τριάκοντα.

The construction of ἔτη in these passages is remarkable. Reiske added εἰς and I proposed at one time to insert ἐπί. Cf. however the treaty in Thuc. 5. 47 σπονδὰς ἐποίησαντο ἑκατὸν Ἀθηναῖοι ἔτη and perhaps Plat. *Symp.* 201 D Ἀθηναῖοις . . . δέκα ἔτη ἀναβολὴν ἐποίησε τῆς νόσου. Editors do not call attention to the accusative as they should.

ib. 9 τὰς τε ἄλλας ἀποικίας καθ' ἕκαστον διηγείσθαι.

καθ' ἑκάστην ?

ib. 22 Ἀργείους δὲ ἀγαγόντες εἰς τὴν ποτε φιλίαν.

Rather τὴν τότε.

ib. 24 τί οὖν ἐστὶν ὑπόλοιπον περὶ οὗτον δεῖ βουλευέσθαι ;
ναί· περὶ ὧν αὖ ἡμᾶς Ἀργεῖοι προκαλοῦνται.

ναί is no proper answer to τί οὖν ἐστὶν ὑπόλοιπον ; Read τί οὖν ; ἔστιν ὑπόλοιπον περὶ οὗτον κ.τ.λ. ; so in l. 86 ἀρά γε ἔστιν ἐνταυθοῖ ὃ τι περιλείπετο ; and 89 ἐνταυθοῖ ἔστιν ὃ τι ὑπολείπεται ; [But in Blass' third edition of the text ναί is absent altogether.]

ib. 34 Read πράττει for πράττοι.

4. 15 τί χρὴ προσδοκᾶν τοῦτον . . . διαπράττεσθαι ;
διαπράξεσθαι, or add ἄν.

ib. 20 can, I fear, hardly be restored, but it is fairly clear that δέ after κελεύοντος should be γάρ.

LYSIAS.

Unless by any happy chance new evidence should become available, it seems unlikely that any great advance can be made now in dealing with the many and great difficulties presented by the text of Lysias. They offer abundant scope for conjecture, and conjectures have been abundantly made, but these are bound often to depart so far from the MS. readings that no certainty or even great probability can attach to them. The few suggestions here set down hardly touch any of the more serious difficulties.

1. 14 ἔφασκε τὸν λύχνον ἀποσβεσθῆναι . . . εἶτα ἐκ τῶν γειτόνων ἐνάψασθαι.

Cobet after Stephanus ἀνάψασθαι. Should we not read ἐναύσασθαι ! The middle is not quoted in L. and S. or Veitch from any of the best Attic writers, but it is certainly used later and there can be no objection to it in the sense here needed of *got a light*.

2. 2 ὥστε καλὰ μὲν πολλὰ τοῖς προτέροις . . . εἰρῆσθαι, πολλὰ δὲ καὶ ἐκείνοις παραλελειφθαι.

πολλὰ μὲν καλὰ . . . , πολλὰ δέ . . . ?

23 The Persians made careful calculation (εἰ μὲν . . . εἰ δέ) of various risks. οἱ μὲν τοίνυν ταῦτα διανοοῦντο. οἱ δ' ἡμέτεροι πρόγονοι οὐ λογισμῷ εἰδότες τοὺς ἐν τῷ πολέμῳ κινδύνους . . . οὐκ ἐφοβήθησαν τὸ πλήθος τῶν ἐναντιῶν.

Thalheim gives as the MS. readings 'εἰδότες V X, δόντες F' and cites a number of emendations, none satisfactory. The MS. readings and the sense required seem to point very clearly to λογισμῷ διελόντες Cf. *Timaeus* 72 A πάντα λογισμῷ διελέσθαι: *Phaedrus* 249 B ἐν λογισμῷ συναιρούμενον: etc. Cf. also on 21. 24 below.

25 The words ἔστησαν μὲν . . . χώρας seem clearly to have suffered some disturbance of their internal order, but any restoration could only be doubtful.

43 τὴν εὐτυχίαν ὁμοιοῦσαν τοῖς κινδύνοις ἐκτίσαντο.

'ὁμολογοῦσαν Rs (i.e. Reiske), *sed est: per pericula ad felicitatem et concordiam pervenerunt*' Thalheim. Surely εὐτυχία ὁμοιοῦσα cannot = εὐτυχία καὶ ὁμόνοια. It may however be a question whether ὁμοίαν οὔσαν would not be better than ὁμολογοῦσαν. Their success did not agree with their danger, but it was as great as their danger. Cf. οἱ ὅμοιοι, ὅμοιον ἀνταποδιδόναι, etc.

52 ἀπαντήσαντες αὐτοὶ εἰς τὴν Μεγαρικὴν ἐνίκων μαχόμενοι ἅπασαν τὴν δύναμιν τὴν ἐκείνων τοῖς ἤδη ἀπειρηκόσι καὶ τοῖς οὔπω δυναμένοις, τοὺς εἰς τὴν σφετέραν ἐμβαλεῖν ἀξιώσαντας, εἰς τὴν ἀλλοτρίαν ἀπαντήσαντες, τρόπαιον δὲ στήσαντες κ.τ.λ.

The speech is much too carefully composed, whoever the author, for it to be probable that ἀπαντήσαντες was repeated in this clumsy way. It may be noticed also that τοὺς . . . ἀξιώσαντας is wanting in construction, for it is very awkward to take it in apposition to τὴν δύναμιν τὴν ἐκείνων. If in apposition at all, it ought to be a genitive, close to ἐκείνων and not cut off by τοῖς . . . δυναμένοις. Perhaps both these faults may be removed together by reading something like φθόσαντες for ἀπαντήσαντες and taking the latter as an accidental repetition of a word previously used. The construction will then be φθόσαντες εἰς τὴν ἀλλοτρίαν τοὺς . . . ἀξιώσαντας, *anticipating the invader by reaching foreign soil first.*

60 εὐτυχὴς δ' ὁ τῆς Ἀσίας βασιλεὺς ἐτέρων ἡγεμόνων λαβόμενος.

ἐπιλαβόμενος is possible in this sense (Herod. i. 127 Πέρσαι μὲν νυν προστάτew ἐπιλαβόμενοι ἡλευθεροῦντο), but is the simple verb? In [Dem.] 25. 32 εἰ λάβοιτ' ἐξουσίας is by no means the same as εἰ ἐξουσίαν λάβοι, but like Plato *Rep.* 360 D τοιαύτης ἐξουσίας ἐπιλαβόμενος. Cf. however προσλαμβάνεσθαι.

Blass' arguments against Lysias as the author of this speech do not carry conviction. When we have made allowance for the interval that would inevitably divide the deliberately dignified style of a funeral oration from the deliberately plain, almost colloquial style which Lysias adopted in his ordinary forensic speeches, there seems to be nothing in the speech which he might not have put there. If it has all the faults of taste which Blass finds in it, I do not know why Lysias should be thought incapable of committing them. When a plain writer ventures on an elevated style, he may well fall into such faults. Xenophon in such cases fell into worse, if all the work attributed to him is authentic. On the other hand I would not maintain with any great confidence that Lysias was really the author. I would only say that no very strong case is made out against it.

I do not know whether the following words have been pointed out as rising above or departing from the usual vocabulary of the orators: 5 κλέος, and χάριν with genitive, a construction hardly used in the purest prose: 7 ἀσεβείσθαι passive: 21 στέλλειν: 24 ἀξιῶν *think*: 27 ἀπαθὴς κακῶν (frequent in Herodotus): 37 δεξιῶσθαι: 42 ἐρίζειν: 50 γεραίτεροι: 60 λαβόμενος (this use is however not even poetical: see above): 61 ἀδελφός as metaphorical adjective: 69 ἐκτός: 74 λήγειν: 75 τοκεύς: 77 χερίστος: 79 ἀγῆρατος. Some of these will be found in Xenophon, Plato, or Thucydides, hardly in the orators. Less noticeable are περθεῖν (several times, e.g. 2), φήμη (3), μαινώ (7), ἐξυβρίζω (9). ἀείμνηστος (20) occurs also in 6. 25 (thought not to be Lysias) and 26. 1, but is uncommon. Lysias seems not to use elsewhere διὰ ταχίων (26), but it occurs three times in

the speeches ascribed to Demosthenes and I dare say elsewhere in oratory. οἱ τῆς ἡλικίας ἐντός (50) is worth noticing for the sense of ἐντός (L. and S.) and for its position.

4. 7 νῦν δὲ ὁμολογοῦμεθα πρὸς παῖδας καὶ αὐλητρίδας καὶ μετ' οἶνον ἐλθόντες· ὥστε πῶς ταῦτ' ἐστὶ πρόνοια;

Something like ὁμολογοῦμεθα πρὸς <αὐτὸν ἔχοντες> παῖδας καὶ αὐλητρίδας καὶ μετ' οἶνον ἐλθεῖν?

4. 11 τοῖς τ' ἄλλοις ἐμφανὲς καὶ τούτοις ποιῆσαι.

In the context τούτοις seems wrong, but it would be better to substitute οὕτως than Thalheim's δι' αὐτῆς.

12. 11 ἐδεόμην αὐτοῦ ἐφόδιά μοι δοῦναι, ὃ δ' ἀγαπήσεν με ἔφασκεν, εἰ τὸ σῶμα σώσω.

Pison did not say that Lysias would be content. Lysias' request showed that he would not. He said he *ought* to be content, i.e. ἀγαπᾶν δεῖσεν με. For two words thus run into one cf. Plato *Soph.* 257 E ξυμβεβηκέναι for ξυμβέβηκεν εἶναι: *Theaet.* 185 D ὀργανίδιον for ὄργανον ἴδιον: *Phileb.* 41 A ὑστεροῦμεν for ὑστερον ἐροῦμεν: *Thuc.* 8. 67. 2 ἀνειπεῖν and ἀνατρέπειν for ἀνατὶ εἰπεῖν: *Diod.* 14. 56. 6 προεθυμοῦντο for προθυμούς ἐποιοῦντο: etc. Cf. on *Lycurgus* 131 below.

12. 21 πολλοὺς δ' ἐπιτίμους ὄντας ἀτίμους [τῆς πόλεως] κατέστησαν.

So Thalheim, but where did τῆς πόλεως come from? Perhaps we should read ἀτίμους τῆς πολιτείας, though the word is no doubt superfluous. Cf. *Dem.* 15. 33 ἄτιμος τοῦ συμβουλευεῖν: *Thuc.* 3. 58. 6 ἀτίμους γερωῶν.

12. 35 μαθόντες ἀπίασιν ὅτι ἢ δίκην δώσουσιν . . . ἢ κ.τ.λ.

There is no sense in ὅτι ἢ here. The men will find out *whether* they are to suffer or the reverse, not *that* they are to do one or the other. We must read εἰ, εἴτε, or πότερον. Cf. on 13. 82.

12. 60 καὶ πόλεις ἐπάγοντες <ἄλλας τε> καὶ τελευτῶντες Λακεδαιμονίους?

13. 18 οὐ γὰρ δήπου ἐκείνοι οὕτως ἀνόητοι ἦσαν καὶ ἄφιλοι ὥστε κ.τ.λ.

For καί read ἦ. So in the closely parallel passage Lycurg. 68 οὕτως ἐστὶν ἀνόητος καὶ παιτῶνασιν ὑμῶν καταπεφρονηκώς Blass reads ἦ for καί.

13. 46 τὴν ἀκρόπολιν ἡμῶν εἶχον. Half a dozen aorists preceding and following strongly suggest ἔσχον. The mistake is quite frequent.

13. 71 For οἶδε (Dobree εἶδε) I would suggest ἦδει. A past tense seems much more suitable.

13. 82 ὑπολαμβάνειν χρὴ εἰ Ἄνυτος αὐτῷ ἐγένετο αἴτιος μὴ ἀποθανεῖν.

Should not εἰ be οὔτι? Cf. on 12. 35.

19. 20 ἦσαν δ' ἐλπίδες τοῦ πλοῦ πείσαι Διονύσιον κ.τ.λ.

Perhaps <ἐκ> τοῦ πλοῦ. So perhaps in 2. 61 <ἐν> καινοῖς κινδύνοις after πεισθέντες.

20. 3 οὗτος δὲ τίνος ἂν ἔνεκα ὀλιγαρχίας ἐπεθύμησε; πότερον ὥς ἡλικίαν εἶχε λέγων τι διαπράττεσθαι παρ' ὑμῖν, ἢ τῷ σώματι πιστεύων, ἵνα ὑβρίζοι εἰς τῶν ὑμετέρων τινά; ἀλλ' ὁρᾶτε αὐτοῦ τὴν ἡλικίαν, ἣ καὶ τοὺς ἄλλους ἱκανός ἐστιν ἀποτρέπειν τούτων.

I cannot make any sense of ὥς ἡλικίαν εἶχε. Does not the speaker say ironically ὥς ἡλικίαν <οὐκ> εἶχε! 'Was it that he was not old enough to have the right of speaking, or that he was young and physically strong!' the point being that he was really by no means young.

20. 5 εἴ τις ὀλίγας ἄρξας.

ὀλίγας is certainly strange. Perhaps, as elsewhere, it has got exchanged for πολλάς through a certain similarity.

20. 12 οὔτ' ἐξέτινε τῷ δημοσίῳ, οὐκ εἰσήνεγκεν αὐτῷ τὸ ἀργύριον.

But why should he have contributed the whole sum! Omit τό (due to last letters of αὐτῷ), or read τοῦ ἀργυρίου.

Just below ἐστι in ἑμῶν ἐστι πολίτης seems a mistake for ἦν. How can the present tense be used of a dead man?

20. 24 ὥστε τῇ θεῷ τε τὰς δεκάτας ἐξαιρεθῆναι πλείον ἢ τριάκοντα μνᾶς καὶ τοῖς στρατιώταις εἰς σωτηρίαν.

After στρατιώταις a numeral, representing a sum of money, would seem to have been lost.

21. 24 For the unsuitable ἡλέησα read probably ἔδεια (Δ for Λ).

22. 11 οἶμαι αὐτοὺς ἐπὶ μὲν τοῦτον τὸν λόγον οὐκ ἐλεύσεσθαι.

For the unattic ἐλεύσεσθαι such words as τρέψεσθαι, πορεύσεσθαι, καταφείξεσθαι have been proposed. I take it to be perhaps a gloss rather than a corruption, and suggest ἀπαρτήσιν, as in *Meidias* 151 ἐπὶ ταῦτα δ' ἀπῆντων, ὡς κ.τ.λ.

In *fragm.* 47 (65) ἐρχομένων can hardly be right either. (Cf. on Antiphon p. 205 and on Isocrates *Apophthegms* below.)

23. 5 Probably μάλιστ' <ἀν> ῥόμην εἰδέναι.

24. 3 οἶμαι δεῖν . . . τὰ τοῦ σώματος δυστυχήματα τοῖς τῆς ψυχῆς ἐπιτηδεύμασιν ἰᾶσθαι καλῶς.

καλοῖς Markland, which will not quite do. Read καλοῖς <οὔσιν>. After οὔσιν was lost, καλοῖς was turned into an adverb.

30. 19 ὅστις ἀξιώ πρώτον μὲν κατὰ τὰ πάτρια θύειν, ἔπειτα ἂ μᾶλλον συμφέροι τῇ πόλει.

For μᾶλλον, which seems without point, πάλαι and μάλιστα have been proposed. Perhaps ἂ μέλλει συμφέρειν.

33. 4 εἰδότες ὅτι φιλοικεῖν μὲν ἐστὶν εἶ πραττόντων, γρῶναι δὲ τὰ βέλτιστα τῶν αὐτῶν.

αὐτῶν has been altered in a variety of ways. Such conjectures as ἀτυχοῦντων (Markland) and κακῶς (Cobet) seem from the context to give the probable meaning, but I would suggest φαύλως as coming nearer to the letters of αὐτῶν.

Fragments.

1. 4 Write τοῦ (for τούτου) τεθνεῶτος.

4 καὶ εἰ μὲν χρῶτο καὶ ἔχοι Ἀλκιβιάδης, Ἀξίοχου ἔφασκεν εἶναι θυγατέρα· εἰ δὲ Ἀξίοχος, Ἀλκιβιάδου.

Surely ἔφασκον, 'they said.'

15 τὸ μὲν ἐμὸν ἀπ' ἐμοῦ γένος ἄρχεται, τὸ δὲ σὸν ἐν σοὶ παύεται.

παύσεται?

111 τὴν μὲν κόμην ψιλὴν ἔχεις, τὰς δὲ μασχάλας δασείας.

Is κόμην a slip for κεφαλὴν? how can long hair, or any hair, be ψιλὴ?

ISOCRATES.

1. 5 οὐ παράκλησιν εὐρόντες ἀλλὰ παραίνεσιν γράψαντες μέλλομέν σοι συμβουλεύειν.

There is no propriety in the expression παράκλησιν εὐρεῖν, *find an exhortation*, or even *devise*. But εὐρεῖν and εἰπεῖν sometimes get confused. See p. 186. Read therefore here εἰπόντες, which is much more pointed, for it carries on the reference of § 1 to Isocrates and the family of Demonicus being now separated. He must therefore not speak but write. So ἐπαίνους εἰπὼν 12. 130, etc.

15 ἡγοῦ μάλιστα σεαυτῷ πρέπειν κόσμον αἰσχύνῃ, δικαιοσύνῃ, σωφροσύνῃ· τούτοις γὰρ ἅπασι δοκεῖ κρατεῖσθαι τὸ τῶν νεωτέρων ἦθος.

Blass (Teubner 1879) bracketed κόσμον, turning κρατεῖσθαι into κοσμεῖσθαι: and this may be right. But perhaps πρέπειν should be πρέποντα.

25 μήτε μετὰ βλάβης πειρῶ τῶν φίλων μήτ' ἄπειρος εἶναι τῶν ἐταίρων ἔθελε. τούτο δὲ ποιήσεις, ἐὰν μὴ δεόμενος [τὸ !] δεῖσθαι προσποιῇ. περὶ τῶν ῥητῶν ὡς ἀπορρήτων ἀνακρινεῖν μὴ τυχῶν μὲν γὰρ οὐδὲν βλάβῃσει, τυχῶν δὲ μᾶλλον αὐτῶν τὸν τρόπον ἐπιστήσει.

It is surprising that the irrelevance of *περὶ τῶν ῥητῶν ὡς ἀπορρήτων ἀρακουοῦ* has not been more generally recognised. *μή τυχὼν κ.τ.λ.* evidently follows *προσποιῇ*. The intervening words, which merely disturb the sequence, must be put either earlier or later: probably earlier, as they could not conveniently come later for some time, whereas they might quite well stand before *μήτε μετὰ βλάβης*. *τό* should probably be omitted.

28 *πειρῶ τὸν πλοῦτον χρήματα καὶ <μή> (Blass) κτήματα κατασκευάζειν ἔστι δὲ χρήματα μὲν τοῖς ἀπολαύειν ἐπισταμένοις, κτήματα δὲ τοῖς κτᾶσθαι <μόνον> (Blass) δυναμένοις.*

μή must no doubt be inserted, but I am not so sure about *μόνοι*, rather suspecting that here too the words have got out of their order. Did Is. write *ἔστι δὲ κτήματα μὲν τ. κ. δ., χρήματα δὲ τ. ἀ. ἐ.?* The similarity of *κτήματα* and *χρήματα* might lead to the error.

31 *μηδὲ παρά . . . μηδὲ παρά.*

Perhaps *μήτε* in both places.

2. 45 *εὐρίσσομεν τοὺς πολλοὺς αὐτῶν (i.e. τῶν ἀνθρώπων) οὔτε τῶν σιτίων χαίροντας τοῖς ὑγιεινοτάτοις οὔτε τῶν ἐπιτηδεύματων τοῖς καλλίστοις οὔτε τῶν πραγμάτων τοῖς βελτίστοις οὔτε τῶν θρεμμάτων τοῖς ὠφελιμωτάτοις, ἀλλὰ παιτάσασιν ἐναντίας τῷ συμφέροντι τὰς ἡδονὰς ἔχοντας.*

θρεμμάτων is the reading of the *Urbina*s and one other good MS. as against the *μαθημάτων* of the rest. It has had the fortune, rare with bad readings, to be defended by Cobet (*N.L.* p. 154, and *V.L.* p. 515), who refers to the Athenian *ὀρνυγοτρόφοι* as illustrating Isocrates' meaning, and it is adopted by Blass. But *θρέμματα* is rather ludicrous after *ἐπιτηδεύματα* and *πράγματα*. Perhaps another word may be found, giving a better sense and also explaining better the *v.l.* *μαθημάτων*. Isocrates must have written *τῶν θεαμάτων τοῖς ὠφελιμωτάτοις*. A word like *θέαμα* harmonises much better with *πράγμα* and *ἐπιτήδεημα*, and is confirmed by *θεωροῦντες* (48) and the *μῖθοι* which are said to have been made not only *ἀκονστοί*, but even *θεατοί* (49). Cf. Thuc. 2. 39. 1 *θεάματος ὃ . . . ἂν τις ἰδὼν ὠφελθεῖν*: Polyb. 1. 1. 6 *ἐκπαθῆς πρὸς τι τῶν ἄλλων*

θεαμάτων ἢ μαθημάτων. Isocrates could also write θεωρημάτων in the same sense, and that would account for the ρ in θρεμμάτων; but perhaps θεωμάτων is the more likely. The word is used in 4. 45, θεάματα πλείστα καὶ κάλλιστα κέκτῃται.

5. 1 μὴ θαυμάσης, ὦ Φίλιππε, διότι τοῦ λόγου ποιήσομαι τὴν ἀρχὴν οὐ τοῦ πρὸς σὲ ῥηθησομένου καὶ νῦν δειχθήσεσθαι μέλλοντος ἀλλὰ τοῦ περὶ Ἀμφιπόλεως γραφέντος.

I cannot translate these words as they stand, but conjecture οὐκ <ἐκ> τοῦ. The cause of the loss is obvious.

7. 20 ἡγείσθαι τὴν μὲν ἀκολασίαν δημοκρατίαν, τὴν δὲ παρανομίαν ἐλευθερίαν, τὴν δὲ παρρησίαν ἰσονομίαν, τὴν δ' ἐξουσίαν τοῦ ταῦτα ποιεῖν εὐδαιμονίαν.

ταῦτα seems without meaning. πάντα, sometimes confused with it, is exactly what we want, πάντα ποιεῖν being a familiar combination.

54 χειμάζοντας ἐν τοιούτοις ἐν οἷς οὐ βούλομαι λέγειν.

This is certainly unlike the usual form of expression, which would be either ἐν τοιούτοις οἷς (or αἷ) or ἐν οἷς simply. Should we omit the second ἐν, which indeed hardly makes sense?

8. 13 ὅταν δ' ὑπὲρ τῆς πόλεως ἐκκλησιάζητε, τοῖς μὲν τοιούτοις ἀπιστεῖτε καὶ φθονεῖτε, τοὺς δὲ πονηροτάτους τῶν ἐπὶ τὸ βῆμα παριόντων ἀσκεῖτε καὶ νομίζετε δημοτικωτέρους τοὺς μεθύνοντας τῶν νηφόντων.

In Demosthenes *Ol.* 3. 28 and *F.L.* 339 I suggested changing ἡσκήκαμεν and στυασκεῖν to ἡῤῥήκαμεν and στυαῤῥεῖν respectively. Here in the same way there seems little sense in ἀσκεῖτε and I suggest αὔξετε. αὔξω or αὔξανω is used in much the same sense 5. 120 ὅπου δ' Ἰάσων λόγῳ μόνον χρησάμενος οὕτως αὐτὸν ἡῤῥησεν, ποίαν τιὰ χρὴ προσδοκᾶν περὶ σοῦ γνόμεν ἄπαρτας ἔξαι κ.τ.λ.; Cf. Plato *Lysis* 206 A οἱ καλοὶ ἐπαυῶν τις αὐτοὺς ἐπαιγῇ καὶ αὔξη. φρονήματος ἐμπύμπανται. So sometimes *augeo* in Latin and *raise* in English ('while wits and Templars every sentence raise'). Or we may take αὔξετε in its more usual sense and compare [*Xen.*] *R.A.* 1. 14 τοὺς μὲν χρηστοὺς ἀτιμοῦσι . . . τοὺς δὲ

πονηροὺς αὔξουσιν. But Isocrates' form of the word was αὔξάρω rather than αὔξω, if MSS. may be trusted.

114 ἦν τὰς αὐτὰς πράξεις ἐπὶ πάντων τῶν ὁμοίων φαίνονται γνωρίζοντες.

So the two best MSS. (Blass), but the rest appear to have ὁμοίως for τῶν ὁμοίων. Should we explain and reconcile the discrepancy by reading τῶν ὁμοίων ὁμοίως?

9. 47 τὴν πόλιν . . . οὔτε τέχνας ἐπισταμένην οὔτ' ἐμπορίῳ χρωμένην οὔτε λιμένα κερτημένην.

Rather ἐμπορία.

54 τῷ μὲν γὰρ ἦν φύσει πατὴρ (ἡ ἡμετέρα πόλις), τὸν δὲ . . . νόμῳ πολίτην ἐπεποιήτο.

Surely ἐπεποιήτο.

10. 8 πολλῶσι γράφειν ὡς ἔστιν ὁ τῶν πτωχευόντων καὶ φευρόντων βίος ζηλωτότερος ἢ ὁ τῶν ἄλλων ἀνθρώπων.

Blass follows Benseler in omitting ὁ after ἦ, so as to get rid of the hiatus. Kayser had omitted ἦ . . . ἀνθρώπων altogether. With ἦ but without ὁ the grammar of the sentence would be I think questionable. Perhaps we might regard ἦ ὁ as an explanatory adscript and read by the common Greek idiom ζηλωτότερος τῶν ἄλλων ἀνθρώπων, as in Democritus (*fragm.* 98 Diels) ἐνὸς φιλή ξυνετοῦ κρέσσων ἀξυνέτων πάντων: Xen. *Hiero* 1. 38 ἐξεικάζουσιν ἑαυτοὺς ταῖς τῶν φιλοῦντων ὑπουργίαις: Ar. *Eth.* 3. 10. 10 φάρνγγα μακροτέραν γεράνου: Isocrates himself 2. 31 τὸ τῆς πόλεως ὅλης ἡθὺς ὁμοιοῦται τοῖς ἄρχουσιν: 11. 7 πότερα τοῖς περὶ Αἰόλου λεγομένοις αὐτὸν παρατάξωμεν; and many examples in all authors.

11. 5 ἀπολογήσασθαι should be ἀπολογήσεσθαι.

12. 36 ἀγνωῶ should be ἀγνωῶν. Otherwise there is no construction for εἰδῶς and εἰρηκῶς.

12. 131 κατεστήσαντο γὰρ δημοκρατίαν οὐ τὴν εἰκῇ πολιτευομένην καὶ νομίζουσιν τὴν μὲν ἀκολασίαν ἐλευθερίαν εἶναι, τὴν δ' ἐξουσίαν ὃ τι βούλεται τις ποιεῖν εὐδαιμονίαν, ἀλλὰ τὴν τοῖς τοιοῦτοις μὲν ἐπιτιμῶσαν, ἀριστοκρατία δὲ χρωμένην.

δημοκρατίαν . . . ἀριστοκρατία χρωμένην is an expression which no artist in words, such as Isocrates, would have thought of using. Read *κεκραμένην*, a word which Aristotle employs once or twice in the same connexion; *Pol.* 6. 3. 8 : 8. 8. 2 ταῖς εὖ κεκραμέναις πολιτείαις. Cf. § 153 of this same oration : δημοκρατίαν . . . τὴν ἀριστοκρατία μεμιγμένην.

15. 28 ὦν οὐδέν μοι πλέον γέγονεν.

Is this Greek? must we not read <ἐξ> ὦν?

16. 26 γιγνομένης, not γενομένης, seems required by the expression ὅποτε τὰ κείνων κρατήσκειν, οὐ . . . κατέσκαπτον ἀλλὰ . . . ἀνώρυκτον.

40 παρὰ τῆς πόλεως does not seem to make very good sense in the context, and I should prefer *περί*.

43 ὑπάρξει would suit both ὅποταν δόξη and the future following better than ὑπάρχει does.

17. 6 ἡγούμην . . . κινδυνεύειν . . . γενήσεσθαι is not, I think, possible Greek. Read κινδυνεύσειν (or κινδυνεύειν ἂν) . . . γενέσθαι. In 7 again not ποιεῖν but ποιήσκειν must be read after προσομολογεῖν.

Epr. 4. 4 συνημερεῖσθαι καὶ συμβιβῶναι πάντων ἡδιστον καὶ λιγνρότατον.

This use of *λιγνρός* is both unique and unintelligible. May we not suppose a corruption of *ιλαρώτατον*? *Plut. Cato* 25 συνδοῆγεν *ιλαρῶς*: cf. *Xen. Ages.* 8. 2 *ιλαρός* . . ἡδίων διημερεῖεν. Somewhat similar is *λεῖον* (*Stobaeus*) for *ίλων* *Plat. Laws* 792 E, and *ελέσθαι* a variant for *λέγεσθαι* *Rep.* 392 c.

Epr. 9. 6 ῥᾶόν ἐστι περὶ τῶν γεγενημένων ἐπὶ πόρως ἐπιδραμεῖν ἢ περὶ τῶν μελλόντων νουνεχόντως εἰπεῖν.

ἐπὶ πόρως seems unsuitable, but neither ἐπικεικῶς nor ἀνεκτῶς (suggested by Dobree) is satisfactory. I would propose ἀπόνως. εὐ- and ἀ- are not unfrequently confused, and πόρος also gets exchanged with πόρος, e.g. in *Aeneas Tact.* 14. 2.

In the 'Apophthegms' put together in Blass' edition two or three small improvements may be made.

ἐρωτηθεῖς τίνοι οἱ φιλόπονοι τῶν ῥαθύμων διαφέρουσιν εἶπεν 'ὥς οἱ εὐσεβεῖς τῶν ἀσεβῶν, ἐλπίσιν ἀγαθαῖς.

Is it not plain that ὥς should be ᾧ! cf. Bywater (*Textual Criticism of Nic. Ethics*) on *Eth.* 1106 b 36 ὥς (or ᾧ) ἂν ὁ φρόνιμος ὀρίσειεν.

οἱ ἄνθρωποι τότε γίνονται βελτίους, ὅταν θεῷ προσέρχονται ὅμοιον δὲ ἔχουσι θεῷ τὸ εὐεργετῆν καὶ ἀληθεύειν. Ἰσοκράτους.

Of course Is. did not use *προσέρχονται*, but neither, I take it, did he say *βελτίους*. *βέλτιστοι* is almost required by the sense, and no confusion is more common than that of comparatives and superlatives.

In *πρὸς τὸν εἰπόντα πατέρα ὡς οὐδὲν ἄλλ' ἢ ἀνδράποδον συνέπεμψε τῷ παιδίῳ*, 'τοιγαροῦν' ἔφη 'ἀπιθι <χαίρων!>, δύο γὰρ ἀνθ' ἑνὸς ἕξεις ἀνδράποδα' no doubt οὐδέν should be οὐδέν', and perhaps *συνέπεμψε* should be *συμπέμψει*.

In the extract (6) from the *Τέχνη* read τὸ (not τὸν) ἐπόμενον.

ISAEUS.

1. 33 ὥστε μὴδὲ λόγον ὑπολείψειν.

Read *ὑπολείπειν*, comparing Goodwin *M.T.* § 591. οὕτως ἐποίει ὥστε ὑπολείψει would be out of the question.

3. 72 γινῶναι ὅσον ἀναισχυντότατοι ἀνθρώπων εἰσὶν οὗτοι.

Rather ὅσῳ, the regular case with comparatives and superlatives.

4. 18 εἰκὸς ἦν ἀληθεῖς εἶναι δόξειν τὰς διαθήκας.

εἰκὸς seldom, if ever, takes a future infinitive, just as it very seldom takes ἂν. Read *δοκεῖν* or *δόξαι*.

5. 14 ἡμεῖς δὲ καθηγούμενοι οὐκέτι προσήκειν κ.τ.λ.

ἄθ' ἡγούμενοι (Baiter) is not likely to be right, ἄτε being little used in common Attic prose. καὶ ἡγούμενοι may be suggested, a participle being perhaps lost before καί, e.g. <γνόντες> καὶ ἡγούμενοι, or <ἀγακτοῦντες>. The confusion of καί and κατά is familiar.

6. 50 ἰδεῖν ἃ οὐκ ἐξὸν αὐτῇ.

Read ἐξῆν. We might think of omitting ἃ, but ἰδεῖν needs an object. [So too Wyse.]

7. 8 ἕως οὗ εὐπορήσειεν ἐκείνος τὰργύριον.

ἕως οὗ, if right, is very unusual. It occurs Herod. 2. 143, but probably not elsewhere in Attic. The occasional use of μέχρι οὗ in Thuc. and Xen. is parallel, but their Attic is not of the scrupulous kind we expect in Isaeus. οὗ may be a dittograph of εὐ.

9. 21 οὐδέποτε, referring to the past, should probably be οὐδέπώποτε.

Fragn. 32 χρὴ τοὺς νόμους μὲν τίθεσθαι σφοδρῶς, πραοτέρως δὲ κολάζειν ἢ ὥς ἐκείνοι κελεύουσιν.

I suspect that σφοδρῶς is due to πραοτέρως and that Isaeus wrote σφοδρούς.

LYCURGUS.

13 πρὸς ὃ δεῖ καὶ ὑμᾶς ἀποβλέποντας μὴ ἐπιτρέπειν τοῖς ἔξω τοῦ πράγματος λέγονσιν· οὕτω γὰρ ἔσται τοῖς τε κρινομένοις ἄνευ διαβολῆς ὁ ἀγων καὶ τοῖς διώκουσιν ἥκιστα συκοφαντεῖν καὶ ὑμῖν εὐορκοτάτην ψῆφον ἐνεγκεῖν· ἀδύνατον γάρ ἐστιν ἄνευ τοῦ λόγου μὴ δικαίως δεδιδαγμένους δικαίαν θέσθαι τὴν ψῆφον.

Multi multa coniecerunt, says Blass, *velut* ἄνευ τοῦ ἀλόγου *G. Herm.*, ἄνευ τοῦ <τοιούτου> λόγου *Nicolai*. *An* ἄνευ τοῦ λόγου (*quod facile in λόγου abibat*) δικαίως δεδιδάχθαι?

I take ἄνευ to be a careless repetition of the ἄνευ preceding (ἄνευ διαβολῆς) and to have taken the place of ἔξω, ‘after listening to irrelevant and unfair speeches.’ So ἔξω τοῦ πράγματος in the first clause. We might compare Maine’s remark about an English jury in *Popular Government*, ‘there is a rigid exclusion of all testimony which has a tendency to bias them unfairly.’ μὴ δικαίως is in antithesis to δικαίαν.

28 καὶ ταῦτα δ’, ὦ ἄνδρες, ἐμοῦ θεωρήσατε, ὥς δικαίαν τὴν ἐξέτασιν ποιουμένου περὶ τούτων.

καὶ ταῦτα refers to what is coming. Should not ποιουνένον be ποιοῦμαι? He wants them to observe how scrupulously he is proceeding.

29 Read τὸν τῶν πάντα (for τὸν παρὰ τῶν) συνειδότην ἔλεγχον. [So too Herwerden.]

30 Keeping τοὺς ἰδίους κινδύνους, add perhaps ὑπομένων. Cf. ὑπέμεινεν following and οὐδένα κίνδυνον ὑπομείνας in 78.

32 οὕτως δὲ διαλογίσεσθε περὶ τούτων παρ' ὑμῖν αὐτοῖς. τίνας ἀδύνατον ἦν τῇ δεινότητι καὶ ταῖς παρασκευαῖς ταῖς τοῦ λόγου παραγαγεῖν; κατὰ φύσιν τοίνυν βιαστανιζόμενοι πᾶσαν τὴν ἀλήθειαν περὶ πάντων τῶν ἀδικημάτων ἔμελλον φράσειν οἱ οἰκεῖται καὶ αἱ θεράπαιναι. ἀλλὰ τοίτους Λεωκράτης παραδοῦναι ἔφυγε, καὶ ταῦτα οὐκ ἄλλοτρίους ἀλλ' αὐτοῦ ὄντας. τίνας δὲ δυνατὸν εἶναι δοκεῖ τοῖς λόγοις ψυχαγωγῆσαι καὶ τὴν ὑγρότητα αὐτῶν τοῦ ἥθους τοῖς δακρύοις εἰς ἔλεον προαγαγέσθαι; τοὺς δικαστάς. ἐνταῦθα Λεωκράτης ὁ προδότης τῆς πατρίδος ἐλήλυθεν, οὐδὲν ἕτερον ἢ φοβούμενος μὴ ἐκ τῆς αὐτῆς οἰκίας οἷ τ' ἐξελέγχοντες τῷ ἔργῳ καὶ ὁ ἐξελεγχόμενος γένηται.

There seem to me to be at least two things wrong here. First the question τίνας ἀδύνατον ἦν κ.τ.λ. has no answer made to it, although κατὰ φύσιν τοίνυν κ.τ.λ. is incoherent without something to precede it and although symmetry with τοὺς δικαστάς, which answers the parallel question, requires a corresponding accusative. Insert therefore as an answer after παραγαγεῖν something like τοὺς δούλους. Secondly the words οὐδὲν ἕτερον . . . γένηται appear to be entirely irrelevant where they occur. They have no sort of connexion with rhetorical artifices addressed to the court. Clearly they refer to the domestics mentioned in the first half of the passage, and their place is after αὐτοῦ ὄντας. In Blass' text will be found one or two other similar transpositions (§§ 14 and 43).

There is said (Rehdantz) to be no parallel for οὐδὲν ἕτερον ἢ instead of the usual οὐδὲν ἄλλο ἢ, and this suggests the possibility that Lycurgus wrote οὐδὲν ἕτερον (or πρότερον, § 92, 129) φοβούμενος ἢ. But the text is probably right.

40 ὁρᾶν δ' ἦν . . . γυναικας ἐλευθέρας . . . ἀναξίως αὐτῶν καὶ τῆς πόλεως ὀρωμένηας.

ὀρωμένας may be defensible in itself (cf. for instance Tys. 3. 6: Eur. *Androm.* 878) but as governed immediately by ὀρᾶν it is surely intolerable, and ἀραξίως ὀρωμένας is an odd phrase. How to deal with it is another question. If it is an ordinary corruption of some more or less similar word, ὀδιρομένας (which is suggested) or ὀλοφυρομένας is likely enough to be right. Oddly enough D. Hal. *A.R.* 8. 44. 2 τὸ μὴ ἐν ἀνδράσιν ἀσυνήθεσιν ὀρᾶσθαι at any rate illustrates ὀρωμένας, while *ib.* 39. 1 καταλιποῦσαι τῆς οἴκου μονῆς τὸ εὐπρεπὲς ἔθεον . . . ὀλοφυρόμεναι might be quoted in favour of the change. Anything rather than Rehdantz' ὀρνομένας. If however it is due to ὀρᾶν preceding and to ἰδεῖν and ὀρᾶν following, all in one sentence, it may represent some quite different word no more like ὀρωμένας than in 13 above ἄρεν is like ἔξω; and then conjecture is almost idle.

57 ἡδέως δ' ἂν αὐτοῦ πυθοίμην τίν' ἐμπορίαν εἰσάγων χρησιμώτερος ἐγένετ' ἂν τῇ πόλει τοῦ παρασχεῖν τὸ σῶμα τάξαι τοῖς στρατηγοῖς καὶ τοὺς ἐπιόντας ἀμύνασθαι μεθ' ἡμῶν μαχόμενος.

τοῦ παρασχεῖν is so awkward a phrase, when the speaker had only to say ἢ παρέχων, that I would suggest τίν' ἐμπορίαν εἰσάγειν χρησιμώτερον . . . τοῦ παρασχεῖν . . . καὶ . . . ἀμύνασθαι . . . μαχόμενον. Or we might read ἢ τῷ παρασχεῖν, taking ἢ as lost after εἰ.

67 οὐ τοῦτο λογιεῖσθε, εἰ εἷς ἐστι μόνος ὁ ἄνθρωπος ἀλλ' εἰς τὸ πρᾶγμα.

Blass writes 'ἀλλ' οἶον τὸ πρ. Bk., ἀλλ' εἰ (Tayl.) τὸ πρ. μέγα (Dobr.), ἀλλ' εἰς τὸ πρ. <ἀποβλέψετε> Frohb.'

It is well known that εἷς and τις are sometimes confused. Does not εἷς here stand for τίς?

73 καί, τὸ κεφάλαιον τῆς νίκης, οὐ τὸ ἐν Σαλαμῖνι τρόπαιον ἀγαπήσαντες ἔστησαν, ἀλλ' ὅρους τοῖς βαρβάροις πῆξαντες . . . συνθήκας ἐποιήσαντο.

ἀγ. ἔστ. is such an unnatural phrase 'did not set up the trophy, contenting themselves with it,' that Blass follows Meutzner in omitting ἔστησαν altogether. Should we not

rather exchange verb and participle, reading ἡγάπησαν στήσαντες! Many passages have been or are to be restored in this way. See Index, *Terminations*.

74 τοὺς κακοὺς μισεῖν τε καὶ κολάζειν, ἄλλως τε καὶ Λεωκράτην, ὃς οὔτε ἔδεισεν οὔτε ἡσχύνθη ὑμᾶς.

Is there any parallel for such a use of ἄλλως τε καί? It introduces adverbial expressions, *especially as, especially when, especially if*, etc. Can Λ., a simple objective accusative, be placed after it! or should we read ἄλλους τε καί! I confess τοὺς τε ἄλλους καί is rather what one would expect.

76 ὑμῖν γάρ ἐστιν ὄρκος . . . ἀμυνεῖν τῇ πατρίδι καὶ ἀμείνω παραδώσειν. For ἀμείνω read μείζω. The words of the oath, as § 77 purports to give them, are τὴν πατρίδα δὲ οὐκ ἐλάσσω παραδώσω, πλείω δὲ καὶ ἀρείω, where ἀρείω means *stronger*. Cf. also 78 τίτι δ' ἂν τὴν πατρίδα παρέδωκε μείζω προδοσίᾳ; Make the same correction in Plutarch *An Seni* etc. 786 f τὴν τῶν παλαιῶν χάριν ἐγείρειν καὶ ποιεῖν ἀμείνω (read μείζω) καὶ μόνιμον. In Soph. *O.T.* 772 τῷ γὰρ ἂν καὶ μείζονι | λέξαιμι' ἂν ἢ σοί; I would make the reverse change, κάμεινονι (p. 292 below).

93 Callistratus, who was told by the god at Delphi ὅτι ἂν ἔλθῃ Ἀθήναζε τεύξεται τῶν νόμων, returned there and was put to death, δικάως· τὸ γὰρ τῶν νόμων τοῖς ἡδικοῦσι τυχεῖν τιμωρία ἐστίν· ὁ δὲ γε θεὸς ὀρθῶς ἀπέδωκε τοῖς ἡδικημένοις κολάσαι τὸν αἴτιον· δεινὸν γὰρ ἂν εἴη, εἰ ταῦτὰ σημεῖα τοῖς εὐσεβέσι καὶ τοῖς κακοῖργοις φαίνοντο (φαίνονται MSS.).

If Bursian and Blass are right in reading τιμωρίας for τιμωρία, I think we must go a step further and insert another τυχεῖν either before or after τοῖς ἡδικοῦσι. Clearly it would very easily get lost.

But the last words of the passage are the real difficulty, εἰ ταῦτὰ κ.τ.λ. We may probably accept φαίνοντο or something like it, but ταῦτὰ σημεῖα is very obscure. Why should not the same signs be given to pious men and evil-doers? or what is meant in this context by 'the same signs'? The real point is that the god, as was his way, used an ambiguous or equivocal expression. The speaker

must be defending him, not for having given 'the same sign' to righteous and unrighteous, but for having given a 'sign' or intimation which might bear more than one meaning, the sense intended varying with the character of the man to whom it was given. Just then as it seems very possible that one *τυχεῖν* out of two was lost above, so here I would suggest *εἰ ταῦτα <ταυτοῦ> σημεῖα . . . φαίνοιτο*, i.e. gave the same signs in the same sense, did not make the meaning vary with the man. *ταυτοῦ*, or *ταυτοῦ τὰ, σημεῖα*, might also be suggested, but *ταῦτα ταυτοῦ σημεῖα* perhaps expresses it best.

106 *κατέλιπεν γὰρ αὐτοῖς ἐλεγεία ποιήσας.*

Are the words in their right order? *ποιήσας γάρ . . . κατέλιπεν?* or *ἐλεγεία . . . κατέλιπε ποιήσας?*

123 *τοὺς ἐπιχειρήσαντας τὴν . . . σωτηρίαν ἀποστερεῖν?*

131 *ὥς ὑπὲρ ταύτης μαχοῦμενοι ἢ κοινῇ . . . συνατυχοῦντες.*

Dobree and editors *συνατυχήσαντες* to match *μαχοῦμενοι*. Possibly *συνατυχεῖν ἀξιοῦντες*. Cf. on Lysias 12. 11.

140 *ἡγοῦμαι δ' ἔγωγε οὐδέν' [ἀν'] οὔτω μεγάλα τὴν πόλιν εὐεργετηκέναι ὥστ' ἐξαίρετον ἀξιοῦν λαμβάνειν χάριν τὴν κατὰ τῶν προδιδόντων τιμωρίαν, οὐδ' οὕτως ἀνόητον ὥστε κ.τ.λ.*

At the beginning of 139 he has expressly said that certain persons on the ground of their own public services are trying to beg L. off. It is impossible therefore that the words before us, in which he declares that no one could do such a thing, should be right. Blass accordingly brackets *ἀξιοῦν*; but how did it get into the text? I think as a corruption of *ἄξιον εἶναι*, which makes excellent sense ('no one's past services are such that he *is entitled*' etc.) and has the further merit of smoothing *οἶδ' οὕτως ἀνόητον*, where an *εἶναι* is rather lacking. *ἀξιοῦν* would make sense, if it could mean 'that the state should think him worthy,' but that does not seem possible.

It seems to me that something has been omitted in 73 *ὅρους τοῖς βαρβάροις πῆξαντες τοὺς εἰς τὴν ἐλευθερίαν τῆς Ἑλλάδος.*

105 ὥστε τοῖς ἀνδρειοτάτοις Λακεδαιμονίοις ἐν τοῖς ἔμπροσθεν χρόνοις πολεμοῦσι πρὸς Μεσσηνίους ἀνείλεν ὁ θεὸς κ.τ.λ.

Surely for prose τοῖς ἀνδρειοτάτοις *Λ.* is not good Greek, or is at any rate very unusual Greek. An epithet is not thus attached to a proper name, or very seldom. It seems likely that γενομένοις or οὔσι, going with ἀνδρειοτάτοις, has been lost. After one of the plural datives οὔσι would very easily fall out. [Naber has recently suggested ἀνδρειότατα, omitting Λακεδαιμονίους.]

So again in 18 ὥσπερ τῇ πατρίδι μεγάλας εὐτυχίας εὐαγγελιζόμενος it is hard to believe that the dative really depends on εὐτυχίας, *pieces of good fortune for his country*, when any hearer or reader would naturally attach it to εὐαγγελιζόμενος. Here too some participle like γενομένης or συμβάσας has perhaps been lost.

Two very small points in conclusion. In 2 τὸν μήτε προδόντα μήτ' ἐγκαταλιπόντα might be better than Dobree's μήτε προδόντα μήτ' ἐγκαταλιπόντα. Cf. the τὸν in 1, which is also bracketed, I think needlessly. In 96, τὸ χωρίον . . . προσαγορεύεσθαι τῶν εὐσεβῶν χώρον, is not <τὸν> τῶν wanted?

AESCHINES.

In *Timarch.* 29 τῇ πόλει, ὑπὲρ ἧς τὰ ὄπλα μὴ τίθεται ἢ διὰ δειλίαν μὴ δυνατὸς εἶ ἐπαμῆναι, μηδὲ συμβουλευεῖν ἀξίον.

The two alternatives in the relative clause seem hardly to make sense, as διὰ δειλίαν would surely apply to τὰ ὄπλα μὴ τίθεται too. Change ἢ to καί, for which it does sometimes get substituted and *vice versa*.

De F. L. 177 ἄτιμοι δ' ἐκ συκοφαντίας <όντες>?

In *Ctes.* 4 τὸ . . . κήρυγμα . . . 'τίς ἀγορεύειν βούλεται τῶν ὑπὲρ πεντήκοντα ἔτη γεγονότων καὶ πάλιν ἐν μέρει τῶν ἄλλων Ἀθηναίων;'

So the editors give these words, but the quotation really ends at γεγονότων. This is both clear in itself (for the whole as one question or proclamation would be ludicrous) and made still clearer by what Aeschines says elsewhere

(in *Timarch.* 23) μετὰ ταῦτα ἐπερωτᾷ ὁ κῆρυξ ‘ τίς ἀ. β. τ. ὑ. π. ἐ. γ. ; ’ ἐπειδὴν δὲ οὔτοι πάντες εἴπωσι, τότ’ ἤδη κελεύει λέγειν τῶν ἄλλων Ἀθηναίων τὸν βουλόμενον οἷς ἕξεσται. In *Alecid. Soph.* 11 we have the abbreviated form τίς ἀγορεύειν βούλεται τῶν πολιτῶν ;

153 γένεσθε δὴ μοι μικρὸν χρόνον τὴν διάνοιαν μὴ ἐν τῷ δικαστηρίῳ ἀλλ’ ἐν τῷ θεάτρῳ.

‘ Malim τῇ διανοίᾳ, ut § 157, 186, Plato *legg.* 683 c Bait. sed cf. 1. § 179 (ἐπειδὴν δ’ ἀπὸ τῆς ἀπολογίας ἀποσπασθῇτε καὶ τὰς ψυχὰς ἐφ’ ἐτέρων γένησθε).’ *Zürich ed.*

I think the dative should be read here and in 1. 179. Cf. Aristotle *Fragm.* 58 (Rose) εἴ τις ἡμᾶς οἶον εἰς μακάρων νήσους τῇ διανοίᾳ κομίσσειεν : Isocr. 6. 110 εἰ ταῖς διανοίαις ὥσπερ παρεστῶτας ἴδοιτε τοὺς γονέας καὶ τοὺς παῖδας : Polyb. 8. 15. 1 πάλαι δὲ τῇ διανοίᾳ περὶ τὸν Λίσσον καὶ τὸν Ἀκρόλισσον ὦν : Lucian 30, 5 ἐπὶ τοῦ αὐτοῦ δέους νῦν τῷ λογισμῷ γενομένους and again πρὸς ὀλίγον οὖν τῇ γνώμῃ εἰς Ἀκράγαντα παρ’ ἐμὲ ἀποδημήσαντες.

181 In the fourth line of verse, πρῶτοι δυσμενέων εἶρον ἀμηχανίην, I cannot but think εἶρον is a mistake for the more forcible and appropriate εἶλον. Cf. p. 279. Theocr. 10. 17 εὔρε θεὸς τὸν ἀλιτρόν is only partially parallel.

218 ἀρκεῖ γάρ μοι μικρὰ καὶ μειζόνων αἰσχροῦς οὐκ ἐπιθυμῶ.

There is nothing αἰσχρόν in desiring more than a little. Read γλίσχρος, a much more suitable word and one which is elsewhere confused with αἰσχρός, e.g. Plato *Crito* 53 E where the MSS. and editors are divided between αἰσχροῦς and γλίσχρος ἐπιθυμεῖν ζῆν : Dem. 37. 38. Cf. Cobet *Collect.* p. 510.

231 εἴ τις τῶν τραγικῶν ποιητῶν τῶν μετὰ ταῦτα ἐπεισαγόντων ποιήσῃ κ.τ.λ.

The future ἐπεισαξόντων seems almost necessary. I have sometimes thought that in § 6 σώσεται would be better than σώζεται, as expressing what the early *ρομοθέτης* foresaw ; see however Veitch s.v. who says ‘ we know no instance of fut. mid. σώσεσθαι being passive.’

235 οὐδεὶς πώποτε ἐπέθετο . . . πρὶν ἂν μεῖζον τῶν δικαστηρίων ἰσχύση.

Cobet πρὶν ἰσχύσαι, but in this and similar cases a present meaning easily suggests itself, οὐδεὶς πώποτε ἐπέθετο for instance being roughly equivalent to οὐδεὶς ποτε ἐπιτίθεται. So *c.g.* Isaeus 4. 27 οὔτε ἀποδοδημήκασιν οὐδὰμῃ πώποτε, ὅποι ἂν μὴ ὑμεῖς προστάξητε.

Letters 1. 4 ἀντιπνέι. Probably ἀντέπνει. All the tenses are past.

5. 6 καὶ <αῖ> λαιδορίαὶ αἰς ἐλοιδορούμην?

10. 1 καὶ ἃ μὲν εἶδον αὐτόθι γράφειν ἐπεὶ δοκεῖ ἀφθονον ἔχειν τὴν ὕλην σιωπήσω. Perhaps <ᾠξία> γράφειν.

HYPERIDES.

In Athen. 2 οὕτως ὡς ἔοικεν ἐξίστησιν ἀνθρώπου φύσιν ἔρως προσλαβὼν γυναικὸς ἰάν (the five dots representing the number of letters apparently missing in the papyrus).

Blass cites a number of conjectures, καρδίαν, αἰμελίαν, κακίαν, ποικιλίαν, πανουργίαν, ἀπιστίαν. Has anyone thought of πονηρίαν?

18 ὥσπερ ὑπὸ ἐν ποδοστράβῃ εἰλημμένον.

The missing eight-letter word may be θηρευτοῦ or θηρευτῶν.

21 ὁ ὕστερος πριάμενος ἢ ὁ πάλαι κεκτημένος.

Should not ὕστερος be ὕστερον?

23 καὶ ταῦτα καὶ πρὸς ὑμᾶς αὐτόν φασιν μέλλειν λέγειν, ἵνα δὴ δοκοίη μέτριος εἶναι.

If the optative is right, it is another instance of an irregular sequence like *Ar. Ran.* 24: *Dem.* 22. 11, in which the speaker's mind changes the time relation. 'His idea was, when he resolved on this,' etc. Cf. particularly *Ar. Av.* 1524 ἐπιστρατεύσειν φάσ' . . . εἰ μὴ παρέξει . . . ἕν' εἰσάγοιτο.

31 οἰόμενοι δεῖν τοὺς ἐν τοῖς κινδύνοις ὑμῖν χρησίμους γενομένους τούτους ἀτυχοῦντας . . φ ὑφ' ὑμῶν.

The conjectures χαρισθῆναι, κουφισθῆναι, ἀντιπαθεῖν, ῥύεσθαι, σωθῆναι are given by Blass, who adds on Kenyon's authority *de lit. φ non vid. dubitari posse*. Has ὠφελεῖσθαι too many letters?

Epitaph. 26 ὑπὲρ ὧν ἀπάντων οὗτοι πόνους πόνων διαδόχους ποιούμενοι κ.τ.λ.

This has the appearance of a verse quotation,

πόνους πόνων <δὴ?> διαδόχους ποιούμενοι.

Cf. Eur. *Hec.* 588 λύπη . . διάδοχος κακῶν κακοῖς : *Suppl.* 71 ἀγών . . γών γόοις διάδοχος (quoted in L. and S.).

Fragm. 192 ἐπειδὰν ἐπὶ διετὲς ἡβῶσιν.

The aorist ἡβήσωσιν, *after they have attained manhood*, is indispensable.

DINARCHUS.

1. 42 τρία τάλαντα λαβὼν μετέγραφε καὶ μετεσκεύαζε τὸν νόμον καθ' ἐκάστην ἐκκλησίαν, καὶ τὰ μὲν ἐπώλει ὧν εἰλήφει τὴν τιμὴν, τὰ δ' ἀποδόμενος οὐκ ἐβεβαίον.

ἐπώλει seems hardly right. If D. meant 'he offered again for sale what he had already been paid for,' the *again* and the *already* could hardly fail to be expressed. ἐπώλει must, I think, stand for ἐποίει, and οὐκ ἐβεβαίον (= οὐκ ἐποίει) decidedly supports this.

ib. 72 ἐπιβλέψατε δ' ἐπὶ τὴν Θηβαίων πόλιν. ἐγένετο πόλις, ἐγένετο μεγίστη.

πόλις is unmeaning, but its proposed omission unsatisfactory. Where did it come from! Read rather πάλαι, which gives excellent sense. Cf. generally § 75.

ib. 87 τῇ τούτου ἀληθείᾳ <πιστεύουσαι> or something similar?

ib. 110 εἰς τὸ τῆς πόλεως σῶμ' ἀποβλέψαντες καὶ τὴν πρότερον δόξαν ὑπάρχουσαν αὐτῇ.

No parallel is cited for such a use of σῶμα. Read σχῆμα. Cf. Eur. *Androm.* 1 Ἀσιάτιδος γῆς σχῆμα, Θηβαία πόλις, where the schol. uses καλλώπισμα and κόμπος. So πρόσχημα in Herod. 5. 28 Μέλητος, τῆς Ἰωνίης πρόσχημα. In [Dem.] 61. 12 the MSS. vary between σώματος and σχήματος: Plut. *Luc.* 8 σχῆμα is a certain emendation for σῶμα.

2. 9 ὅτ' εἰς τὸ δεσμωτήριον τὸ πρῶτον ἀπήχθη . . , τοιαῦτα τολμήσαντα ποιεῖν αὐτούς.

αὐτοῦ Blass with other editors, meaning, I suppose *there*: but this would be a misuse of αὐτοῦ, which is not = simple ἐκεῖ. αὐτούς seems to admit of defence as referring to τοὺς δεσμώτας implied in δεσμωτήριον. So e.g. Ar. *Eth.* 3. 11. 1118 b 19 καλοῦνται γαστρίμαργοι, ὡς παρὰ τὸ δέον πληροῦντες αὐτήν, e.g. τὴν γαστέρα, and many other passages.

3. 16 Perhaps καὶ τρὶς ἦν ἂν (for ἡδη) δικαίως ἐζημιωμένος.

RHETORICA AD ALEXANDRUM.

I quote by page and line of Hammer's Teubner text (*Rhetores Graeci*), 1894.

10. 10 ἰδεῖν δ' ἐστὶ πάντας τοὺς ἄριστα τῶν Ἑλλήνων πολιτευομένους λόγῳ πρῶτον ἢ τοῖς ἔργοις συγγιγνομένους.

For πρῶτον read πρότερον. The writer goes on to say that careful consideration before action is an ἀκρόπολις σωτηρίας, and that (16) ταύτην ἀπόρθητον οἰητέον, οὐ τὴν ἐκ τῶν οἰκοδομημάτων ἀσφαλῆ πρὸς σωτηρίαν εἶναι νομιστέον. οἰητέον is senseless, for the important point is that it be impregnable, not that we who hold it should think it so. Is it not an easy mistake for ποιητέον, made still easier by νομιστέον?

16. 14 εἰ γάρ should be εἰ δέ. The Hibeh papyrus as well as the codices has γάρ, but it cannot be right.

19. 17 εἰ οὕτω καλὰς <γίγνεσθαι> τὰς ἐορτάς . . . συμβέβηκεν?

21. 18 Something like δεῖ δὲ αὐτῶν τὴν θέσιν <εἶναι, τοιάνδε>. Cf. 15. 7: 16. 12: 22. 22.

22. 5 τοῖς δὲ πλουτοῦσιν εἰς τὰς κοινὰς λητουργίας ἐκουσίαν ἅπασαν φιλοτιμίαν ἐμποιήσωσιν.

There is little force in ἅπασαν. Read ἅπασιν. Cf. p. 54.

23. 19 πρὸς τὴν τῶν πολιτικῶν καλοκάγαθίαν.

No doubt τῶν πολιτῶν. [Ar.] Ἀθ. Πολ. 8. 4 the mistake is the other way.

26. 1 διεξιόντας τὰ κατὰ τὸν πόλεμον <ὄντα> ἀτυχήματα τοῖς ἀνθρώποις οἱ ἀτυχήματα <γιγνόμενα>?

ιβ. 13 ἡ δ' εἰρήνη τοὺς μὲν ἡττωμένους σφάζειν (πέφυκε), τοὺς δὲ νικῶντας ὦν ἐκ τοῦ πολέμου ἐκτίσαντο ἀπολαύειν <ἐᾶν> οἱ <ποιεῖν>?

38. 9 λέγω δ' οἶον νέος ἐστίν.

Insert εἰ after οἶον.

52. 9 δι' ἐρημίαν τῶν λεγόντων.

Here and in 69. 10 and 19 ἐρημίας τῶν συμβουλευόντων the participles should probably be future according to the usual idiom. Cf. 87. 16 φίλων ἀπορίαν τῶν ἀγωνιουμένων ὑπὲρ αὐτοῦ.

59. 12 χρὴ δὲ καὶ τοῖς ὀνόμασι τοῖς μέστοις χρῆσθαι, καὶ μῆτε τοῖς μακροτάτοις μῆτε τοῖς βραχυτάτοις μῆτε πολλοῖς περὶ γε ἐνός, ἀλλὰ μετρίοις. With μῆτε πολλοῖς περὶ γε ἐνός something corresponding like μῆτ' ὀλίγοις περὶ πολλῶν seems wanted, as in the antithesis of μακρότατα and βραχύτατα.

70. 6 ὅταν τις ἡσυχίαν πρὸς τοὺς μηδὲν ἀδικοῦντας ἢ τοὺς κρείττονας συμβουλεύῃ ἢ εἰρήνην ποιεῖσθαι αἰσχροῖς. Sense seems to call for κρείττονας <ἄγειν μὴ> συμβουλεύῃ. οὐ συμβουλεύω is sometimes, e.g. Herod. 7. 46. 1, like οὐ φημι.

ιβ. 22 τάξομεν δὲ πῶς;

Perhaps <ᾧδέ> πῶς.

83. 3 ὑπερβάλλειν <φάναι> ταύτας ἐκείνων?

90. 26 ἔχετε should be ἔξετε.

93. 7 οὐδεὶς γὰρ οἶδεν ἀνθρώπων εἴ τι τοιοῦτον <ἂν> αὐτῷ συνεμπέσοι? This is the sense needed. Just after add δέ το ἀπόφαίνε.

CRITICAL WRITINGS OF DIONYSIUS OF HALICARNASSUS.

IN the following notes, which deal mainly with the *De Compositione Verborum*, I have followed primarily the Teubner text of Usener and Radermacher (referred to as U. R.), of which vol. 1 appeared in 1899, vol. 2 in 1904.

1. 5 εἰ μέλλουσι μὴ πᾶν . . : λέγειν μὴδ' εἰκῇ συνθήσειν.

Considering (1) the rarity of such a mixture of tenses, (2) the frequency in MSS. of this particular error, the writing of present for future when they are very similar, we should probably read λέξειν.

ιβ. εἰς δὴ τοῦτο τὸ μέρος ὃ δεῖ πρῶτον νέοις ἀσκεῖσθαι.

Write νέους. The dative with the passive present, though of course possible, is unlikely in Dionysius. ἀσκῶ can take two accusatives, and two are therefore right with the passive after δεῖ.

ιβ. 6 εἰάν δ' ἐγγένηται μοι σχολή.

Probably εἰάν δὲ γένηται. Is there any parallel for such a use of ἐγγίγνεσθαι?

ιβ. 7 ποίαν κρατίστην αὐτῶν εἶναι πείθουμαι.

21. 146 τὰς μέντοι γενικὰς αὐτῆς διαφορὰς ταύτας εἶναι πείθουμαι μόνας.

I suspect πείθουμαι in both these places—in spite of θήσεται following almost immediately in the latter—should be τίθεμαι, as in 21. 145 εἰδικὰς μὲν διαφορὰς πολλὰς σφόδρα εἶναι τίθεμαι. Schafer in this third passage would substitute

πείθονται for τίθεμαι (see his note), but it seems more natural to say 'I make three classes,' 'I lay it down that there are many distinctions,' than to say warmly 'I am convinced' that there are. Such uses of τίθεναι, τίθεσθαι are very common in Plato and Aristotle. So again in 26. 215 γέλωτος ἄξιον τίθεμαι.

4. 29 τοῖς μὲν οὖν ἀρχαίοις ὀλίγον δεῖν πᾶσι πολλὰ ἐπιτηδεύειν ἦν αὐτοῦ . . . χρόνῳ δ' ὕστερον παντάπασιν ἡμελήθη καὶ οὐδείς ᾤετο δεῖν ἀναγκαῖον αὐτὸ εἶναι.

For δεῖν after ᾤετο, which can hardly be right, U. R. rather strangely suggest λοιπόν now. The error seems very unlikely. It is more probable that δεῖν represents an infinitive governed by ἀ. εἶναι, *e.g.* οὐδείς ᾤετο ἐπιτηδεύειν ἀ. αὐτὸ εἶναι. ἐπιτηδεύειν suggests itself from ἐπιτηδεύεις preceding, and the partial similarity of ᾤετο might occasion the mistake; but no doubt various verbs would do as well.

6. 39 ἰδεῖν τί μετὰ τίνος ἀρμοζόμενον πέφυκε καλὴν καὶ ἡδεῖαν λήψεσθαι συζυγίαν.

It is very improbable that anyone would put a future infinitive after πέφυκε. A great number of infinitives must be found after it in Greek literature: is there another case of the tense being future? Perhaps we should read τί μετὰ τίνος ἀ. <ὥς> πέφυκε κ. κ. ἢ. λήψεται σ. Two or three times over in this chapter we have both λήψεται (πότερον λήψεται and κατὰ ποίας ἐγκλίσεις . . . λήψεται) and πέφυκε with present infinitive.

ib. 40 I think πῶς should be repeated before ἀποκροῦσαι, or some equivalent in its place. With καὶ τρίτον εἰ κ.τ.λ., we cannot carry on the force of the πῶς above.

A few lines below (41) I cannot see why U. R. should alter πῶς οὐκ ἄμεινον to πῶς εὖ ἢ ἄμεινον. οὐκ ἄμεινον is a familiar expression, practically – *undesirable, to be avoided, better not*, and gives just the sense here required in contrast with ἐπιτηδεύως.

9. 50 τελεῖα γὰρ ἂν ἡ λέξις ἦν . . . τὸ δὲ μέτρον ἡδίκητο καὶ οὐκ ἂν ἔσχεν ἦν νῦν ἔχει χάριν.

After ον in μέτρον has not ἂν fallen out?

11. 55 τὴν πείραν αὐτὴν παρέξομαι μάρτυρα ἢν οὐχ οἶόν τε διαβάλλειν τοῖς κοινοῖς πάθεσιν ὁμολογουμένην.

Schäfer expresses διαβάλλειν by *reicere*, agreeing with the old translation *quam arguere potest nemo*. This may be right, but ἢν may also be the subject and δ. mean, as it sometimes does, *deceive*.

13. 71 ὥσπερ γὰρ ἡδεῖά τις γίνεται λέξις, οὕτω γενναία τις ἄρα.

For ἄρα U. R. suggest ἐτέρα. Perhaps ἄλλη, as ἀλλά and ἄρα are certainly sometimes confused.

15. 87 μείζων . . . ἔσται . . . καὶ ἔτι βραχεῖα μένει.

Obviously *μενεῖ*. So too probably five lines above.

ib. 89 οὐ τὴν αὐτὴν.

MSS. vary between οὐ and οὔτε. Perhaps οὗ τι.

18. 112 τὰ γὰρ ὀνόματα κείται τοῖς πράγμασιν ὡς ἔτυχεν.

The MSS. have ἔκκειται and ἔγκεται. Perhaps ἐπί- or even σύγ-κειται, as there was probably some reason for the ἐκ and ἐγ.

ib. 118 ὑπὲρ ὧν ἐτέρωθί μοι δηλοῦται σαφέστερον.

δεδύλωται may be conjectured.

ib. 126 In the quotation from Hegesias a man is stripped naked and dragged about the rough ground: *πιλούμενος δὲ κακοῖς περὶ πολλὰς τραχύτητας ἔκραζεν. πιλούμενος κακοῖς* seems possible in itself, but strange in combination with *περὶ πολλὰς τραχύτητας*. Is it too bold to suggest that it stands for *εἰλούμενος* or even *ἐλκόμενος κακῶς*?

20. 136 ὥσπερ ὅταν ἐνθυμώμεθα μηδὲν ὅλως ἡμᾶς ταραττεῖν μηδὲ παραλυπεῖν.

So the MS. which U. R. call F; others have *ταράττη* and *παραλυπη*. I am inclined to suggest *ταράττον* and *παραλυποῦν*.

22. 167 *γενομένη* should be *γινομένη*, I think, as twice above *τὴν γινουένην* and *αἱ γινόμεναι*.

25. 198 By another trifling change μέλλοι should be written μέλλει.

ib. 199 and 203 Is ἐξ ἀναπαίστων ῥυθμῶν really right, or should it be ἀναπαιστικῶν?

ib. 204 Did D. mean to call the *De Corona* the finest of speeches or the finest of Demosthenes' speeches? In the second case read ὃν ἐγὼ κράτιστον ἀποφαίνομαι πάντων <τῶν> λόγων.

26. 214 ὥς δὲ ἀξιώῃ διαιρεῖν κ.τ.λ.

As there is a ὥς just before, it would be neater to write ᾧ here.

ib. 224 In the last words of the book ἄν seems entirely out of place, and U. R. ought not to have introduced it. It is easy to see how σπονδαῖα (*sic*) grew out of σπονδαῖα.

I add a note or two on the other writings.

De Imit. 428 οἰκονομίας <ἔνεκεν> or <χάριν>? Cf. 430 lines 3 and 7. Otherwise the various genitives seem without construction.

Ad Pomp. 1. 750 Probably ἐπ' (for ἐν) αἰταῖς going with διατιθέμενος.

ib. 3. 766 γράψοι μέ <τι> περὶ αὐτῶν?

ib. 3. 776 The λείπει inserted by the edd. should surely be λείπεται, if they mean *is left, remains*.

ib. 6. 783 Slightly alter the order and read δημαγωγοῖς τε καὶ στρατηγοῖς.

ib. 6. 785 καί μοι δοκεῖ πως . . . ὁ μυθευόμενος ἐν Ἀίδου . . . ἐξετασμός ἐπὶ τῶν ἐκεῖ δικαστῶν οὕτως ἀκριβῆς εἶναι ὥς ὁ διὰ τῆς Θεοπόμπου γραφῆς γιγνόμενος.

A pointed sentence has lost its point here by an unlucky accident which does not seem to have been detected. We have to read <οὐχ> οὕτως ἀκριβῆς.

Ars Rhet. 1. 1. 225 οἰκτιράντων τῶν θεῶν τὸ ἀνθρώπειον ἐπίπονον <ὄν> γένος? Otherwise the words are more like poetry than prose.

2. 1. 233 Read γε for τε after ψυχᾷς.

7. 6. 277 ἵνα μὴ καὶ ψυχῇ καὶ σώματι ἀλλὰ τύχῃ μᾶλλον δοκῶσιν τῇ ἡττῇ κεχρησθαι. Sauppe may have been right in omitting καί before ψυχῇ. In any case should not μᾶλλον be μόνον? See Demetrius 103 below.

9. 1. 322 ἀπέχει <τοῦ> ὀρθῶς λέγειν?

ιβ. 5. 331 λέγουσιν μὲν τὰ ἐναντία, πράττουσιν δὲ τὰ ἐναντία.

ἐναντία so repeated is hardly Greek. The first seems an accidental anticipation of the second, representing some such word as προσήκοντα.

ιβ. 8. 348 τοῖς δὲ δήμοις πικρότερον.

It is hard to believe this should not be δημόταις or τῷ δήμῳ (made plural by the influence of τοῖς βασιλεύσι). D. could scarcely follow the use of Il. 12. 213.

de Or. Ant. 1. 446 I incline to think οὐσίας should be οἰκίας, to which ἄρχειν is more suited. So διοικεῖν πόλεις in the corresponding part of the next sentence. The same confusion occurs in MSS. of Lysias and Isocrates.

Lysias 3. 459 περὶ τῶν ἐπιστολικῶν αὐτοῦ καὶ ἐταιρικῶν καὶ τῶν ἄλλων.

Surely ἐρωτικῶν, as Sylburg suggested long ago. Well known from the *Phaedrus*.

4. 462 ὅς γε (ὅς τε, ὥστε) οὐδὲν τοῖς διὰ χειρὸς ἔχουσιν τὸν ἄνδρα οὔτε ἀκαιρολογίας οὔτε ἀσαφείας δόξαν λαβεῖν.

U. R. conjecture and read δόξειεν ἂν for δόξαν. δόξαν λαμβάνειν is a good Greek expression (e.g. Xen. *Cyrop.* 1. 6. 22 εἰ δὲ πείσαις ἐπαινεῖν σε πολλοὺς ὅπως δόξαν λάβεις), but λαμβάνειν τι (μηδὲν) ἀκαιρολογίας is perhaps more questionable. In any case I would suggest retaining δόξαν and inserting something, e.g. δόξαν λαβεῖν <δίκαιος ἂν δοκοίη>.

Isaevs 4. 592 παντὸς μάλιστα ought, one would think, to be either πάντων μάλιστα or παντὸς μᾶλλον.

Demosth. 2. 956 ἡ δ' ἑτέρα λέξις ἡ λιτὴ καὶ ἀφελὴς καὶ δοκοῦσα κατασκευὴν τε καὶ ἰσχὺν τὴν πρὸς ἰδιώτην ἔχειν λόγον καὶ ὁμοιότητα πολλοὺς μὲν ἔσχε καὶ ἀγαθοὺς ἀνδρας προστάτας.

As this stands, πρὸς is unintelligible nor can κατασκευή, ἰσχὺς, and ὁμοιότης really be coordinated. A little reflection however suggests that after λόγον another word parallel to ὁμοιότητα, probably οἰκειότητα, has fallen out. What D. says of this style is that its affinity and similarity to ordinary speech is its κατασκευή and ἰσχὺς. For οἰκειότης πρὸς cf. e.g. *Ar. Pol.* 1262 b 19 τὴν οἰκειότητα τὴν πρὸς ἀλλήλους.

ib. 23. 1026 τὸ μὲν οὖν ἐκλέγειν . . . εἴ τι κάκιστον εἴρηται . . . οὐκ ἐδοκίμαζον τὸ δ' ἐξ ἀμφοτέρων μάλιστα εὐδοκιμούντων, ταῦτα παρ' ἀλλήλα θεὶς ἐξετάζειν τὰ κρείττω τοῦτο ἔδοξα εἶναι δίκαιον.

There seem to be two mistakes here. First κάκιστον should be κάκιον (like μᾶλλον perhaps for μάλιστα above). The superlative is too strong, and the confusion of the two forms is by no means uncommon. Secondly τὸ δὲ κ.τ.λ. yields no proper sense or construction. U. R. cite the conjectures παρ' ἀμφοτέροις and παρ' ἀμφοτέρω, but these do not really mend matters. I would read τὰ δ' ἐκ τῶν ἀμφοτέρων μάλιστα εὐδοκιμοῦντα, ταῦτα κ.τ.λ. The participle was probably miswritten under the influence of the genitive preceding it. The nominative θεὶς is not strictly grammatical with τοῦτο εἶναι δίκαιον, but this irregularity occurs elsewhere.

Thuc. 2. 813 καὶ οὐδ' οὗτος ἡμᾶς ὁ λογισμὸς <οὐκ> εἰσηλθεν?

ib. 9. 826 τῶν πρὸ αὐτοῦ . . . ἡ κατὰ τόπους μεριζόντων τὰς ἀναγραφὰς ἡ κατὰ χρόνους εὐπαρακολουθήτους.

Perhaps the adverb εὐπαρακολουθήτως. So in 37. 908 ἡρμηνευμένον οὐκ εὐπαρακολουθήτως.

ib. 51. 940 For the οὔτω and τοῦτο of the MSS. I suggest αὐτό. οὔτω leaves ποιοῦντες without any proper object.

ib. 52. 942 παράξομεν καὶ παρεξόμεθα! Future tenses seem called for.

THE TREATISE *περὶ ὕψους*

7. 4 speaks of men ἀπὸ διαφόρων ἐπιτηδευμάτων βίων ζήλων ἡλικίων λόγων. It is difficult to find any satisfactory meaning for λόγων (Rhys Roberts' *languages* is not I think possible) and, if it were right, it ought to come earlier in the enumeration with words more akin to it, not after ἡλικίων. I conjecture χρόνων. It is known that λόγος and χρόνος are apt to be confused, and *belonging to different times* is a very good point to make in the context.

The agreement of these people is then spoken of as ἡ ἐξ ἀσυνμφώνων ὡς κρίσις καὶ συγκατάθεσις. ὡς has been doubted and seems unmeaning. Perhaps we may read οὐσ-α, as *ως* and *ous* are liable to confusion, or omit ὡς as having grown out of *ωνων*.

9. 7 ἡμῖν μὲν δυσδαιμονοῦσιν ἀπόκειται λιμὴν | κακῶν ὁ θάνατος has all the appearance of a quotation from poetry.

ib. 9 τὴν τοῦ θείου δύναμιν κατὰ τὴν ἀξίαν ἐχώρησε καξέφηγε.

Τοῦρ ἐγνώρισε for ἐχώρησε. Perhaps ἀνεγνώρισε, *an* being lost in ἀξίαν.

ib. 10 ἐν ἔτι τοῦ ποιητοῦ καὶ τῶν ἀνθρωπίνων <πέρι> παρα-
θέμενος?

πέρι would be easily lost before παρα, but περὶ τοῦ κ.τ.λ. is more natural.

ib. 11 "Ὅμηρος μὲν ἐνθάδε οὔριος συνεμπνέει . . . δείκνυσσι δ' ὅμως διὰ τῆς Ὀδυσσεΐας κ.τ.λ.

μὲν seems very much out of its place. Write ἐνθάδε μὲν "Ὅμηρος.

ib. 13 οὐ γὰρ ἔτι τοῖς Ἰλιακοῖς ἐκείνοις ποιήμασιν ἴσον ἐνταῦθα σφῆζει τὸν τόνον ("Ομηρος).

ποιήμασιν is clearly wrong, but παθήμασιν (Wilamowitz) is not very probable. I think πνεύμασιν may be suggested. We have just before τῆς μὲν Ἰλιάδος γραφομένης ἐν ἀκμῇ πνεύματος: cf. the use of πνεῦμα in 8. 4 and 33. 5, and συνεμπνέει above quoted in § 11 of this chapter. We might also think of ροήμασιν, comparing ροήσεις in 8. 1 and 15. 12, ἔννοια in 9. 2 and 3, νόημα in 12. 1.

ib. οἷον ὑποχωροῦντος εἰς ἑαυτὸν Ὀκεανοῦ καὶ περὶ τὰ ἴδια μέτρα ἡμερουμένον.

For μέτρα, besides the passage of Aelian quoted by Weiske, cf. 14. 1 τὰς ψυχὰς ἀνοίσει πὺς πρὸς τὰ ἀνειδωλοποιούμενα μέτρα and Philostratus *Vit. Apollon.* 189 ἃ δὲ περὶ τὴν σελήνην φασὶ φαίνεσθαι . . . ταῦτα (ταῦτ' αὖ;) περὶ τὸν Ὀκεανὸν οἶδα· τὰ γὰρ ἐκείνης ἀνισοῦ μέτρα συμπληροῦνται αὐτῇ καὶ συμπληρούμενος. ἡμερουμένον is certainly right for MS. ἔρημουμένον. Cf. Liban. 1. 32 ἡμερούντων τὴν θάλατταν: Pseudo Callisth. 1. 1 γῆς μέτρα καταλαβόμενοι, θαλάσσης κύματα καθημερωσάμενοι: Pausan. 10. 11. 4 εἰ δόξεταί σε ἡπίως τὸ ἴδωρ: A. Gell. 2. 21. 2 *nox fuit et clemens mare*.

ib. 14 παρεξέβην δ' εἰς ταῦθ', ὡς ἔφην, ἵνα δείξαιμι ὡς εἰς λῆρον ἐνίστε ῥᾶστον κατὰ τὴν ἀπακμὴν τὰ μεγαλοφυῆ παρατρέπεται.

The writer is arguing (11) that μεγάλης φύσεως ὑποφερομένης ἤδη ἰδίον ἐστὶν ἐν γήρᾳ τὸ φιλόμυθον and applies this to the *Odyssey*, where there is an ἐν τοῖς μυθώδεσι καὶ ἀπίστοις πλάνος (13) and where τὸ μυθικόν gets the better of τὸ πρακτικόν. He illustrates the εἰς λῆρον παρατρέπεται by οἶα τὰ περὶ τὸν ἄσκον καὶ τοὺς ἐκ Κίρκης συνορβουμένους (or ἐν Κίρκῃ συνορβουμένους) κ.τ.λ. No one seems to have noticed the word ῥᾶστον, and one might almost think that the editors fancied it was ῥᾶστα and went with the verb. *Very easy nonsense* does not seem to give any proper meaning. It is however not difficult to put right. Observing the context as given in the above quotations and observing also the last letters of the word before ῥᾶστον, we see in a moment that τεράστιον was what the author wrote. He means that the *Odyssey* is full of τέρατα, and

that these mythical wonders are the form that in the decline of genius ἐπικὸς λῆρος (*Ereos* 1005 τραγικὸς λῆρος) naturally takes. Strabo 1. 2 repeatedly uses τερατολογία, etc. of Homer and the epic. For the loss of one τε after another cf. 16. 2, where the MS. quotes Demosthenes in the form οὐχ ἡμαρτε, ὦ ἄνδρες Ἀθηναῖοι, i.e. οὐχ ἡμάρτετε: Babrius 9. 4 ἐτέριζεν for ἐτερέτιζεν.

10. 3 τὴν ψυχὴν, τὸ σῶμα, τὰς ἀκοάς, τὴν γλῶσσαν, τὰς ὄψεις, τὴν χροάν, πάνθ' ὡς ἀλλότρια διοιχόμενα ἐπιζητεῖ καὶ . . . ἅμα ψύχεται κάεταί, ἀλογιστεῖ φρονεῖ (ἢ γὰρ φοβεῖται ἢ παρ' ὀλίγον τέθνηκεν) ἵνα κ.τ.λ.

This refers to the description just quoted in the famous lines of Sappho, φαίνεται μοι κῆνος κ.τ.λ.

It can hardly be right that τὰς ὄψεις should be cut off from τὰς ἀκοάς, which it would naturally follow or precede, by τὴν γλῶσσαν. Transpose the two. A more serious difficulty lies in the words, usually put into a parenthesis, ἢ γὰρ κ.τ.λ. Without dwelling on other proposed alterations I will suggest that ἢ and καί have, as in many other places (cf. on 44. 9 below), been confused, and that we should read καὶ γὰρ φοβεῖται καὶ—τέθνηκεν. παρ' ὀλίγον τέθνηκεν must be connected with ἀλογιστεῖ, and φοβεῖται with φρονεῖ. φοβεῖται will refer to something in the later part of the ode which is lost and convey the notion of a reasoning apprehension, a state of mind so comparatively collected that it might seem strange in one who παρ' ὀλίγον τέθνηκε. A person almost dead might be thought incapable of rational, thinking, fear.

ιβ. 4 παντὶ οἶμαι δῆλον.

The sense will be improved if we read παντὶ <δ'> οἶμαι.

13. 2 καί γε τούτου . . . ἐχώμεθα τοῦ σκοποῦ.

καὶ <ἡμεῖς> γε, καὶ <αἱ> γε, or something similar? Cf.

14. 1 οὐκοῦν καὶ ἡμᾶς κ.τ.λ.

ιβ. 4 εἰ μὴ περὶ πρωτείων νῆ Δία παντὶ θυμῷ πρὸς Ὅμηρον (Πλάτων). ὡς ἀνταγωνιστῆς νέος πρὸς ἤδη τεθνασμαμένον, ἴσως μὲν φιλονικώτερον καὶ οἶον διὰ διαφορατιζόμενος, οὐκ ἀνωφελῶς δ' ὁμῶς, διηριστεύετο.

I do not see how διαδορατιζόμενος can stand by itself parallel to φιλονικότερον. Possibly another adverb has been lost after καί. We might also get a fair sense by putting ὡς . . . τεθανασμένον before or after διαδορατιζόμενος.

15. 4 In the verses from the *Phaethon*

ἐλα δὲ μήτε Λιβυκὸν αἰθέρ' εἰσβαλὼν,
κρᾶσιν γὰρ ὑγρὰν οὐκ ἔχων ἀψίδα σὴν
κάτω διήσει.

what is κάτω? It is hard to believe that κάτω διήσει can really mean *will melt it and make it fall*. Has not ΚΑΤΩ taken the place of ΚΑΙΩ (καίων)? cf. Aesch. *Pers.* 504 φλέγων γὰρ αὐγαῖς λαμπρὸς ἡλίου κύκλος μέσον πόρον διήκει.

21. 2 ὥσπερ γάρ, εἴ τις συνδήσειε τῶν θεόντων τὰ σώματα, τὴν φορὰν αὐτῶν ἀφήρηται, οὕτως καὶ τὸ πάθος ὑπὸ τῶν συνδέσμων καὶ τῶν ἄλλων προσθηκῶν ἐμποδιζόμενον ἀγανακτεῖ.

ἀγανακτεῖ is evidently unsuitable here, some word which will express diminution of energy being wanted. Several such expressions have been suggested, but perhaps ἀπακμάζει would satisfy the conditions better than any of them. Cf. 9. 15 ἡ ἀπακμή τοῦ πάθους.

22. 1 The appearance of ἀγανακτῶ a few lines farther on is again not free from difficulty. The words are ὡς γὰρ οἱ τῷ ὄντι ὀργιζόμενοι ἢ φοβούμενοι ἢ ἀγανακτοῦντες ἢ ὑπὸ ζηλοτυπίας ἢ ὑπ' ἄλλου τινός . . . ἐκάστοτε παραπίπτοντες κ.τ.λ., and the difficulty is the occurrence of ἀγανακτοῦντες in addition and as an alternative to ὀργιζόμενοι. If we distinguish between them and say that ἀγανακτῶ expresses justifiable indignation, still (1) the distinction is hardly worth making here, and (2) at any rate the words should come side by side, not with φοβούμενοι intervening. As we might expect grief to be mentioned among the emotions, ἀλγοῦντες seems not impossible.

24. 2 A thing is said to be ἐν τῷ παραλόγῳ. Read ἐν τῶν παραλόγων. Cf. on 31. 2.

30. 1 ἐπειδὴ μέντοι ἡ τοῦ λόγου νόησις ἢ τε φράσις τὰ πλεῖω δὲ ἑκατέρου διέπτυκται.

For δέ the editors read δι' after Manutius, but δι' *ἐκατέρων* cannot, as seems to be thought, mean *each through the other*. Perhaps δέ should be γε, *most at least of each subject*.

31. 1 By an equally minute change I would turn ἔστιν ἄρ' to ἔστι γάρ.

ib. 2 ταῦτα γὰρ ἐγγὺς παραξύνει τὸν ιδιώτην ἀλλ' οὐκ ιδιωτεύει τῷ σημαντικῶς.

For the last words, which are very obscure, read τῶν σημαντικῶν, depending on ταῦτα. Cf. the change above 24. 2.

32. 8 τοῖς τοιούτοις ἐλαττώμασιν ἐπιχειρῶν ὅμως αὐτὸ καὶ ὁ Κεκίλιος . . . ἀπεθάρσυσεν τῷ παντὶ Λυσίαν ἀμείνω Πλάτωνος ἀποφήνασθαι.

The Vahlen-Jahn edition gives half a dozen ways of rewriting ὅμως αὐτό. Simpler than most of them would be ὅλως αὐτοῦ or ὅλως αὐτῷ. If we took the second, the dative ἐλαττώμασιν would be causal, and this seems to me better.

33. 4 οἶμαι τὰς μείζοντας ἀρετάς, εἰ καὶ μὴ ἐν πᾶσι διομαλίζοιεν, τὴν τοῦ πρωτείου ψῆφον ἀεὶ φέρεσθαι.

He does not think that the verdict always is, but that it always ought to be, in their favour. Perhaps therefore ΑΕΙ should be ΔΕΙ (δεῖν). The corruption is quite familiar. Or δεῖν may have dropped out after ἀεὶ. Cf. on 35. 4 below (p. 256). There is however also the possibility, supported by many passages, that οἶμαι φέρεσθαι can really mean οἶμαι δεῖν φέρεσθαι.

34. 1 εἰ δ' ἀριθμῷ, μὴ τῷ ἀληθεῖ κρίναιτο τὰ κατορθώματα, οὕτως ἂν καὶ Ὑπερείδης τῷ παντὶ προέχοι Δημοσθένους.

Vahlen-Jahn μὴ τῷ μετέθει after Pearce. Roberts follows a conjecture of Postgate's, founded on confusion of ἀριθμός and ὅρος, and reads εἰ δ' ὅρῳ μὴ τῷ ἀληθεῖ, which is very plausible. When however we consider the general meaning, ἀληθεῖ so strongly suggests πλήθει (cf. 35. 1) that something like ἀριθμοῦμενα τῷ πλήθει or ἀριθμῷ μόνον καὶ τῷ πλήθει may seem probable. Thuc. 8. 92. 9 the MSS. have πλήθει, the scholiast ἀληθεῖ.

ib. 2 καὶ γὰρ λαλεῖ ('Υπερείδης) μετ' ἀφελείας, ἔνθα χρή, καὶ οὐ πάντα ἐξῆς καὶ μονοτόνως ὡς ὁ Δημοσθένης λέγει, τό τε ἠθικὸν ἔχει μετὰ γλυκύτητος ἢ δὲ λιτῶς ἐφηδυνόμενον· ἄφατοί τε περὶ αὐτὸν εἰσιν ἀστείσμοί, μυκτὴρ πολιτικώτατος, εὐγένεια, τὸ κατὰ τὰς εἰρωνείας εὐπάλαιστρον, σκώμματα οὐκ ἄμουσα οὐδ' ἀνάγωγα κατὰ τοὺς Ἀττικοὺς ἐκείνους ἀλλ' ἐπικείμενα, διασυρμός τε ἐπιδέξιος καὶ πολὺ τὸ κωμικὸν καὶ μετὰ παιδιᾶς εὐστόχου κέντρον, ἀμίμητον δὲ εἰπεῖν τὸ ἐν πᾶσι τούτοις ἐπαφρόδιτον· οἰκτίσασθαί τε προσφνέστατος, ἔτι δὲ μυθολογῆσαι κεχυμένως καὶ ἐν ὑγρῷ πνεύματι διεξοδεῦσαι ἔτι εὐκαμπῆς ἄκρως.

So runs this difficult passage, following the MS. almost exactly, in the texts of Vahlen-Jahn, Hammer, Roberts, and in their critical notes will be found the attempts that have been made to remove some of the difficulties. There are several suggestions which I should like to make, not indeed with much confidence, but as possibly worth consideration. I will first rewrite certain parts of the passage as I suggest they should stand, and then comment upon them. The changes are spaced so as to correspond with the spaced words as above given.

οὐ πάντα ἐξῆς—καὶ μονοτόνως ὡς ὁ Δημοσθένης λέγει, τό τε ἠθικὸν ἔχει μετὰ γλυκύτητος νῆ Δία λιτῶς ἐφηδυνόμενον σκώμματα οὐκ ἄμουσα οὐδ' ἀνάγωγα κατὰ τοὺς θεατρικοὺς ἐκείνους ἀλλὰ <χάριν> ἐπικείμενα, ἀμίμητον δὲ ἐκεῖνο τὸ ἐν πᾶσι τούτοις ἐπαφρόδιτον· οἰκτίσασθαί τε προσφνέστατος, ἔτι δὲ μυθολογῆσαι κεχυμένως καὶ ἐν ὑγρῷ πνεύματι διεξοδεῦσαι, ἔτι εὐκαμπῆς ἄκρως.

(1) After ἐξῆς an adverb similar in meaning to *μονοτόνως* seems to have been lost. ἐξῆς itself is not such an adverb, for it means no more than *in succession* or *one thing after another*. Moreover πάντα and ἐξῆς go closely together, forming a well-known Greek phrase, which occurs in two or three other places of this book (*e.g.* § 3 of this chapter), as Toup pointed out on 33. 5, where he was no doubt right in wishing to add some form of πάντα.

(2) ἡδὴ and νῆ Δία are sometimes confused (*cf.* Blass *ad* Dem. 4. 18 and the mistake *ib.* 8. 7 λέγουσιν ἰδίως for λέγουσι νῆ Δι' ὡς) and here I think that νῆ Δία has with the assistance of ἐφηδυνόμενον been turned into ἡδύ. νῆ

Δία is quite suitable and in the writer's manner. Cf. 13. 4 εἰ μὴ περὶ πρωτείων νῆ Δία . . . διηριστεύετο : 43. 1 τινὰ δὲ νῆ Δία περιέχει τῆς ὕλης ἀδοξότερα.

(3) It is at first sight tempting to adopt an old suggestion and simply put κατὰ τοὺς Ἀττικοὺς ἐκείνους after ἀλλά, but on reflection this will hardly do. You cannot well say of an Attic writer or speaker that he spoke or wrote κατὰ τοὺς Ἀττικούς : κατὰ implies a sort of assimilation or external conformity, not natural membership. Does not also the contrast with Demosthenes render the phrase unsuitable, as suggesting that Hyperides was Attic and Demosthenes not? Diog. Laert. uses θεατρικός of a person in the very parallel passage 4. 52 ἦν δὲ καὶ θεατρικός καὶ πολὺς ἐν τῷ γελοίῳ (? γελοίως or τῷ τῷ γελοίῳ) διαφορῆσαι, φορτικοῖς ὀνόμασι . . . χρώμενος. Cf. D. Hal. *de Vet. Script.* 446 of a kind of oratory ἀφόρητος ἀναιδέϊα θεατρικῇ καὶ ἀνάγωγος, where the occurrence of ἀνάγωγος as well deserves notice, and θεατρικός of language repeatedly in the *de Comp. Verb.* (149, 154, 165, 172) : Sidon. *Apoll. Ep.* 3. 13. 11 *illorum quorum sermonibus prostitutis ac theatralibus nullas habenas, nulla praemittit repagula pudor.*

(4) χάριν ἐπικείμενα would be like Eur. *Suppl.* 716 ἐπικείμενον κára κυνέας : Ar. *Pax* 542 πόλεις . . . κυάθους προσκείμεναι : Theocr. 23. 14 ὕβριν—περικείμενος : Plut. *Rom.* 51 τὴν στρατιωτικὴν δύναμιν περικείμενος : Arrian *B.C.* 4. 124 τὸν αὐτὸν οἱ κίνδυνον ἐπικείμενοι : *Ep. Hebrews* 5. 2 περίκειται ἀσθένειαν. This construction of the compounds of κεῖσθαι is rather a favourite in late Greek, and Lucian has at least half a dozen examples. The construction of συναναπλεγμένα τὰ ἀσύνδετα in 20. 1 of this book must be similar, if the Greek is right, but possibly something like ἔχοντα has been lost. That χάριν is the sort of word wanted appears both from the immediate context and from the contrasted statement farther on about Demosthenes, that he is very far from being ἐπίχαρις.

(5) ἀμίμητον δ' ἐκείνο is suggested by 28. 4 τὸ ἀμίμητον ἐκείνο τοῦ Ἡροδότου.

(6) κεχαμέρος is probably not to be found elsewhere used quite in this way (cf. however ἀδιάχυτος in 3), and the

construction of an infinitive after it is questionable. The adverb on the other hand is right enough. The adverb ἄκρως which follows, is itself a similar and necessary correction of the MS. ἄκρος.

(7) Finally I have put a comma after διεξοδεῖσαι, so as to make ἔτι introduce, as it should, a new point, which he proceeds to illustrate.

ib. 3, 4. The passage about Demosthenes also presents difficulties.

ὁ δὲ Δημοσθένης ἀνηθοποίητος, ἀδούχυντος, ἥκιστα ὑγρὸς ἢ ἐπιδεικτικὸς, ἀπάντων ἐξῆς τῶν προειρημένων κατὰ τὸ πλέον ἄριμος . . . ἀλλ' ἐπειδήπερ, οἶμαι, τὰ μὲν θατέρου καλά, καὶ εἰ πολλά, ὅμως ἀμεγέθη καρδία νήφοντος ἀργὰ καὶ τὸν ἀκροατὴν ἡρεμεῖν ἔχοντα (οὐδεὶς γοῦν Ὑπερείδην ἀναγιγνώσκων φοβεῖται), ὁ δὲ ἔνθεν ἔλων τοῦ μεγαλοφρεσίου καὶ ἐπ' ἄκρον ἀρετῆς συντετελεσμένης, ὑψηγορίας τόπον, ἔμψυχα πάθη, περιουσίαν, ἀγλίνουαν, τάχος, εἴθε δὴ κύριον, τὴν πᾶσιν ἀπρόσιτον δεινότητα καὶ δύνανται, ἐπειδὴ ταῦτα, φημί, ὥς θεόπεμπτα δεῖν ἂν δωρήματα (οὐ γὰρ εἰπεῖν θεμιτὸν ἀνθρώπινον) ἀθρόα ἐς ἑαυτὸν ἔσπασεν, διὰ τοῦτο οἷς ἔχει καλοῖς ἅπαντας ἀεὶ νικᾷ καὶ ὑπὲρ ὧν οὐκ ἔχει.

(1) ἐπιδεικτικός may be right. Demosthenes is not ἐπιδεικτικός, and ἐπιδεικτικῶς has been used just before of Hyperides. But with the other adjectives here ἐπιδεικτικός does not consort very well, and I cannot but think ἐπιδέξιος to be probable. Cf. διασπρμὸς ἐπιδέξιος in § 2. ἐπιδεικτικῶς might lead to the mistake, if mistake it is.

(2) There have been some curious speculations about καρδία νήφοντος, and appeal might be made to Plut. Mor. 503 F τὸ ἐν τῇ καρδίᾳ τοῦ νήφοντος ἐπὶ τῆς γλώττης ἐστὶ τοῦ μεθύοντος. My own conjecture is that it is simply a mistake for καὶ ἴδια νήφοντος, *belonging to a sober mind*. Cf. 9. 11 μεγάλῃς φάσεως ὑποφερομένης ἥσθ' ἰδίῳ ἐστὶν ἐν γήρᾳ τὸ φιλόμυθος: 30. 1 φῶς γὰρ τῷ ὄντι ἴδιον τοῦ νοῦ τὰ καλὰ ὀνόματα: 32. 4 πλήθους καὶ τόλμης μεταφορῶν . . . ἰδιά τινα ἀλεξιφάρμακα. In the text of the Ἀθηναίων Πολιτεία 40. 3 as first deciphered and printed by Kenyon καρδία καὶ κοινῇ was given and was corrected by Bywater to καὶ ἰδιά καὶ κοινῇ. The papyrus has however since been found really to

give *καῖδια*. I imagine an old reader and copyist of this passage to have fallen into the same error as Kenyon. The *η* of the MS. is probably due to that in *νήφοιτος*.

(3) *ἔρθεν ἐλών* is perfectly right. This Homeric phrase (*Od.* 8. 500) is often used by late writers. To the examples quoted by Toup add Plut. *Mor.* 57 B, as corrected by Courier: Philostr. *V. Soph.* 529: Lucian *Asinus* 6: Diog. L. 1. 102 (conj.) and 4. 63 (*ᾗθεν ἐλών*): Charito 1. 7. 6, 5. 7. 10, and 8. 7. 9: Heliodorus 5. 16 (end): Quintus Smyrnaeus 4. 148. It is used to express a man's seizing an opportunity, starting from something and so plunging into a subject, and it is here intended to bring out how Demosthenes will manifest his great qualities at once.

Before τοῦ μεγαλοφνεστάτου insert *τάς. καί* may only emphasise *ἄκρον*, but I think it is a conjunction.

(4) It is very clear that *κύριον* has no meaning here and that *καίριον* should be written for it. Cf. 1. 4 *ὑψος καιρίως ἐξενεχθέν*: 43. 3 *παρὰ καιρὸν ἐγκαταταπτόμενα*. In D. Hal. *Lysias* 462 *ἀκυρολογίας* is now corrected to *ἀκαιρολογίας*: D. Chrys. 66. 19 *κυρίου* to *καιρίου*.

(5) The author can hardly have written *θεόπεμπτα δειρὰ δωρήματα*. The word *δειρός* is inapplicable to a gift. Certain qualities in a man might be called *δειρά*, but not (I think) *δωρήματα*, especially when *δειρότης* in the characteristic sense has just been ascribed to him in the line preceding. Α and Δ, α and δ, are so liable to confusion (33. 4. above) that *αείρα* (*ἀέρα*) *inexhaustible* at once suggests itself. Cf. such passages as Plut. *Mor.* 377 F *ἀπὸ τούτων δὲ τοὺς . . . δωρομένοις ἡμῖν καὶ παρέχοντας ἀέρα καὶ διαρκῆ θεοὺς ἐιομίσταμεν*: Xen. *Cyrop.* 4. 2. 44 *τοῦτο ὡς ἐγὼ δοκῶ ἀεναώτερον ἡμῖν δέναιτ' ἂν τὸν ὄλβον . . . παρέχειν*: Plato *Laws* 966 E *ἀέναον οὐσίαν* (being) *ἐπόρισεν*: *Com. Att. Fragm.* Kock 3. 405 *γλῶτταν . . . καλὸν λόγον αἰνῶν*.

(6) For the unmeaning *καὶ ὑπὲρ ὧν οὐκ ἔχει* I suggest *καίτερον ὅντων ὧν οὐκ ἔχει*. With the gifts he has he surpasses everyone, though there are gifts he lacks.

35. 2 *ὅτι ἡ φύσις οὐ ταπεινὸν ἡμᾶς ζῶν οὐδ' ἀγεννὲς ἔκρινε τὸν ἀνθρώπον*.

Perhaps ἔκρινε τὸν ἄνθρωπον <ποιεῖν> *determined to make*, a use of κρίνω which is common in Polybius, and quoted by L. and S. from Diodorus and N.T. Pearce's proposal to move ἡμᾶς into the next sentence would certainly relieve this of an awkward word.

ιβ. 5 ἐπὶ τῶν τοιούτων ἀπάντων ἐκείν' ἂν εἴποιμεν, ὥς εὐπόριστον μὲν ἀνθρώποις τὸ χρειῶδες ἢ καὶ ἀναγκαῖον, θαυμαστὸν δ' ὅμως αἰετὸ παράδοξον.

It is not true that the useful or necessary is always easy to provide, nor does such a statement contrast properly with the other, that the unusual or unexpected excites wonder and admiration. Read ὥς τὸ εὐπόριστον μὲν ἀνθρώποις χρειῶδες, or χρειῶδες μὲν ἀνθρώποις τὸ εὐπόριστον. What is easily obtained, the commonplace, may be useful or even necessary, but what fills us with admiration and wonder is the unusual, though it may be of no use at all. Clem. Alex. *Strom.* 4. 149 (631 p) does indeed say ἴσμεν τὰ δυσπόριστα οὐκ ἀναγκαῖα, τὰ δὲ ἀναγκαῖα εὐπόριστα γεγενῆσθαι φιλαγάθως παρὰ τοῦ θεοῦ, but such a statement does not make good sense here.

36. 1 τὸ δ' ὕψος ἐγγὺς αἶρει μεγαλοφροσύνης θεοῦ.

Why has μεγαλοφροσύνης no article? Perhaps μεγαλοφροσύνη, θεοῦ depending on ἐγγύς.

38. 1 Should μέχρι ποῦ be μέχρι τοῦ?

ιβ. 4 ἐρεῖς you *will ask*, a late use.

39. 1 ἡ διὰ τῶν λόγων αὐτῇ ποιὰ σύνθεσις ought I think to be ἡ δὲ τῶν λόγων αὐτῶν ποιὰ σύνθεσις.

ιβ. 4 ἀλλ' αὐτῆς τῆς διανοίας οὐκ ἔλαττον τῇ ἁρμονίᾳ πεφώνηται.

Read ἔλάττονι. Cp. p. 74.

40. 1 σωματοποιούμενα δὲ τῇ κοινωνίᾳ καὶ ἔτι δεσμῷ τῆς ἁρμονίας περικλειόμενα.

Probably τῇ ἁρμονίᾳ, and for ἔτι δεσμῷ possibly ἐπιτόσμῳ. Cf. 41. 3 ἐπισυνδεόμενα.

In the same § read probably ἄγευστοι <τοῦ> καλλίστου, though the article is not absolutely necessary.

ib. 5 οἱ Πυγμαῖοι, καλούμενοι δὲ νᾶνοι.

Sense seems to require οἱ Πυγμαῖοι καλούμενοι δὴ (or δὴ καλούμενοι) νᾶνοι, δὴ being often added to καλούμενος, λεγόμενος, etc. νᾶνοι is the more generic and ordinary name, Πυγμαῖοι the special one by which these particular νᾶνοι are called. In the Aristotelian *Problems* 10. 12 however the two words are used convertibly.

ib. 8 τοιούτων ἐν κύκλῳ should, I think, be τοιούτῳ μὲν κύκλῳ.

ib. 9 ἐλεύθερόν τινα κριτὴν τῶν μεγάλων ἢ διηκόντων πρὸς τὸν αἰῶνα.

Perhaps διηξόρων, 'things that *will* endure.' But he may mean old things, that have already endured, or generically great things that do endure. ἢ seems odd and probably ought to be καί: cf. on 10. 3.

ib. 11 ὅλως δὲ δαπανῶν ἔφην εἶναι τῶν νῦν γεννωμένων φύσεων τὴν ῥαθυμίαν.

For δαπανῶν read rather δαπάνην, literally a *destruction*, *consumption*, than δάπανον. This sense is established in the verb.

DEMETRIUS *περὶ ἑρμηνείας.*

4. THE cola of a sentence should not be very long, ἐπεὶ τοι γίγνεται ἄμετρος ἢ σύνθεσις ἢ δυσπαρακολούθητος.

As ἄμετρος here means only out of proportion, excessive in amount, we ought perhaps to read καί for ἢ. The two things go together and are almost one, not alternative.

15 τῶν δὲ τὰς πυκνὰς περιόδους λεγόντων οὐδ' αἱ κεφαλαὶ ῥαδίως ἐστᾶσιν . . . οἳ τε ἀκούοντες ναυτιῶσι.

There seems no point in οὐδέ. Read οὔθ', which connects with the τε following, as in 19. Perpetual periods, he says, make *both* speakers dizzy *and* hearers sick.

25 (κῶλα) παρόμοια τοῖς ἐπ' ἀρχῆς (in respect of, by virtue of their beginning) . . . ἢ ὥς ἐπὶ τέλους.

Radermacher's citations do not at all support this use of ὥς, for they all refer to something in the mind, while ὥς ἐπὶ τέλους here is purely objective and matter of fact. Perhaps ὥς, like ἢ in 4, is a mistake for καί, both confusions being well known.

66 ὥς Ἡρόδοτος 'δράκοντες δέ πον,' φησίν, 'ἦσαν ἐν τῷ Καυκάσῳ μέγεθος, καὶ μέγεθος καὶ πλῆθος.

The words (which D. gives as an example of repetition, ἀναδίπλωσις) are not to be found in Herodotus, and as they stand they are not intelligible. The second difficulty is however easy to surmount. Probably the phrase intended was something like μέγεθος <θωμάσιοι>, καὶ μ. καὶ π. 'astonishing in size, both in size and in number.'

95 ποιεῖ δὲ μάλιστα μεγαλοπρέπειαν διὰ τὸ οἶον ψόφοις εἰκέναι, καὶ μάλιστα τῷ ξένῳ.

Is not the first *μάλιστα* an accidental and wrong anticipation of the second?

103 *ἔτι γὰρ μὴ ῥηθέντα μείζονα φαίνεται καὶ ὑπονοηθέντα μᾶλλον.*

After the downright *μὴ ῥηθέντα* a *μᾶλλον* seems out of place. Perhaps we should read *μόνον*. In D. Chrys. 45. 10 the same change has been very plausibly proposed. Cf. p. 246.

116 *ὅταν διθυραμβώδης συντεθῇ ἢ διπλωσις τοῦ ὀνόματος.* Perhaps *διθυραμβωδῶς*. Cf. 91 *διθυραμβικῶς συγκείμενα.* Such a mistake is common enough.

121 *ἐρμηνεύων ὅμοιον τῷ Τηλεβόᾳ ποταμῷ.*

Probably *ποταμόν*. 'One like the river Teleboas' is hardly possible for 'a river like the Teleboas.'

137 *ὅταν τὸ αὐτὸ μνηκνόμενον ἄχαρι γένηται.*

As he means not 'has become' but 'becomes,' this should be *γίνεται*.

In 216 editors correct *γινόμενα* to *γενόμενα*.

143 He quotes from some poet unnamed

*δέσποτα Πλούτων μελανοπτερύγων,
τουτὶ δεινὸν πρὸ πτερύγων
αὐτὸ ποιήσον.*

πρὸ πτερύγων, which is of course metrically insufficient as well as difficult in meaning, may perhaps represent *πρὸς τῶν πτερύγων*, 'by thy (or their) wings I adjure thee.' For the apparently pointless *αὐτό* I would suggest the repetition of *τοῦτο*. *τουτί* shows the fragment to be due to a comic poet, or at least to a poet of little elevation.

158 *ἔσται . . . ἐμφαίνει.*

Future and present together are unlikely. We might alter either.

164 *τὸ δὲ γελοῖον καὶ <δι> ὀνομάτων εὐτελῶν?* Just above we have had *ἐκφέρεται καὶ δι' ὀνομάτων καλῶν*, and without *διὰ* the genitive lacks construction. Δ1 lost after Α1.

169 εἴθ' α μὲν γὰρ γέλωτος τέχνη καὶ χαρίτων.

'Sometimes humour and grace go together.' This seems imperfectly expressed unless we add something, *e.g.* reading <καὶ> γέλωτος, or <ἄμα>.

So in 7 I think καὶ has been omitted before αἱ Λιταί.

226 φαίνεται seems a mistake for ἐφαίνετο. The sense needs that, and in the Platonic MSS. the word is ἔδοξεν.

237 καὶ <ἐπὶ> τοῦ Φαλάριδος τοῦ τυράννου ἔφη τις, as in 218, 236, 285 (by Sauppe's restoration for ἐπεὶ), etc. The genitive as in 164, needs a preposition.

NOTES ON THE PHILOSTRATI.

For the following notes, which are mainly on the *Life of Apollonius*, I have taken Kayser's Teubner text (1870) as the foundation, and my references are to the Olearius paging in his margin.

2 ἐπήσκητο.

There is no reason for the pluperfect. The tense should be imperfect, ἐπῆσκεῖτο, like those before and after.

7 (end) προῶν δ' ἐς ἡλικίαν ἐν ᾗ γράμματα.

Some verb, e.g. ἐμάνθανε, seems missing in the relative clause.

9 Birds can be trained to say χαῖρε etc. οὔτε εἰδότες ὃ τι λέγουσιν οὔτε διακείμενοι πρὸς ἀνθρώπους.

One would think that an adverb must have gone with διακείμενοι. It might be something significant, like φιλικῶς, or something slight and neutral, like πως, which would easily fall out before πρὸς.

10 ποιεῖται and ἀρπίσχεται ought, I think, to be imperfects. They have imperfects all about them, and such historical presents do not seem to occur in the book or to be suitable.

17 αἰτόν γε μὴν τὸν χρόνον ἀγῆρω τε καὶ ἀθάνατον παρὰ τῆς μνημοσύνης εἶναι. Evidently παρὰ τὴν μνημοσύνην *by reason of memory*.

ιβ. ἂν πρὸς ἄνδρα ἴδωσιν, ἐρυνθριῶσι.

Not if they see a man, that is, any man; but only if he is a *vir pietate gravis*. Some adjective is missing, or perhaps disguised in πρὸς, which looks wrong. πρὸςβέτερον?

27 πάλαι γάρ σε ἠκούομεν.

Read ἀκούομεν.

54 Some points of physical science may perhaps be studied best on mountains, but neither Athos nor Olympus will help you in moral and theological questions, εἰ μὴ διορῶν αὐτὰ ἡ ψυχὴ, ἣν εἰ καθαρὰ καὶ ἀκήρατος αὐτῶν ἄπτοιο πολλῷ μείζον ἔγωγ' ἂν φαίην ἄττειν τοι τοῦ Κανκάσου.

The general meaning must be that the mind will go further, higher, than any mountain. ἄττειν, used of rapid motion, the swiftness of thought, is no doubt right enough, though its implied application to the Caucasus rising into the air is a little strange. But ought not μείζον to be μᾶσσον, *further* or *higher*, not *greater*? I have suggested a similar change in Xen. *Mem.* 4. 7. 10, and the confusion of μᾶλλον μᾶσσον and μέγιστος μήκιστος occurs, I think, elsewhere.

66 (end) εἰκοὶς . . . μεταγράφειν τὸ ἱαμβεῖον.

Perhaps μεταγράψειν.

79 (end) ἐπειδὴν ἐς τοῦ βασιλέως πίνωσιν.

ἐν for ἐς?

81 πόθεν οὕτως ἔχεις φωνῆς Ἑλλάδος;

This may be right, but it looks as though an adverb governing the genitive, e.g. ἐμπείρως, was lost.

83 (end) πλειόνων δὲ ἢ ἐγὼ ἄρχει καὶ εὐδαίμων ἢ χώρα παρὰ πολὺ τῆς ἐνταῦθα. εὐδαιμονεστέρα οὐ εὐδαίμων <μᾶλλον> is required. παρὰ πολὺ is only *by much*, and has not in itself any comparative force.

96 οὐτ' <ἂν> νοσῆσαι . . . οὐτ' ἂν τρωθεῖς ἀλγῆσαι.

104 νομίζειν Ἑλληνικοῖς ἥθεσι.

Read ἥθεσι. So in 172 we ought perhaps to read ἀδικῶν περὶ τὰ ἔθνη, but that is less clear.

105 εἶδον . . . οἰκοῦντας ἐπὶ τῆς γῆς καὶ οὐκ ἐπ' αὐτῆς καὶ ἀτειχίστως τετειχισμένους καὶ οὐδὲν κεκτημένους ἢ τὰ πάντων.

A remarkably clear case, though the editors strangely fail to see it, of ἡ substituted by confusion for καί. The contradictions must of course be carried on by οὐδέν κεκτημένους καὶ τὰ πάντων. The same sentence, εἶδον κ.τ.λ. occurs with the same uncorrected blunder in 245. Yet in 106 we have the true sense and antithesis given in the phrase τὸ δὲ μηδὲν κεκτημένους τὰ πάντων ἔχειν ὧδε ὁ Δάμις ἐξηγέται κ.τ.λ. Through similar corruption and want of perception we have in 194 τὸ τετμήσεσθαι τὸν Ἴσθμόν ἢ οὐ τετμήσεσθαι, in spite of 163 τὸ τὸν Ἴ. τετμήσεσθαι καὶ οὐ τετμήσεσθαι and of 162 οὗτος ὁ αὐχὴν τῆς γῆς τετμήσεται, μᾶλλον δὲ οὐ.

With these examples before us we need not hesitate much in reading καὶ γάρ for ἡ γάρ in 6.

110 τίνα θαυμασιώτερον ἡγῆ τῶν ἐπὶ Τροίαν τε καὶ ὑπὲρ Τροίας ἐλθόντων; ἐγώ, ἔφη, Ἀχιλλέα.

We should read no doubt τίνα θαυμασιώτατον. In 241, on the contrary, οὔτε ξυμβούλους ὑμᾶς βίου ποιησόμενος ἤκω . . . πρεσβύτατός τε ὑμῶν . . . ἀφιγμένος αὐτὸς ἂν μᾶλλον εἰκότως ξυνεβούλευον ἱμῖν, it is equally clear that we need πρεσβύτερος.

111 φάσμα . . . προϊόντας αὐτοὺς ἤλανεν ἐνταραπτόμενον τῷ ὁμίῳ.

There is no meaning in ἐνταραπτόμενον. ἐνταπτόμενοι, *appearing in the ranks!* In Plato *Laws* 797 E ταχθέντα is a variant for παραχθέντα.

ιβ. τὸ δὲ πορθεῖν πόλεις ὅστις εὐκλεέστερον ἡγείται τοῦ ἀνοικίζειν πόλιν οὐκ ἔστι.

It is difficult to believe that, according to the writer, no one (οὐκ ἔστιν ὅστις) thought this. It has always been the idea of the mass of men. Such separation of οὐκ ἔστιν from ὅστις is also strange. Is some predicate to οὐκ ἔστι lost? A dozen might be suggested.

115 καὶ λαμπρύνοντες αὐτοὺς ἐπαίνοις οἷσπερ τὰ ἀνδράποδα ζηλωτοὺς πέμπετε. Perhaps οἷοισπερ, or <τοῖς αὐτοῖς> (lost after αὐτοὺς) ἐπαίνοις οἷσπερ.

116 οὐς ἐβονλόμην ἂν μᾶλλον λίμην αὐτῷ περιβλῦσαι <ποιῆσαι> νέκταρος? περιβλύνω is intransitive.

118 (end) ἐπεὶ δὲ ἐς ἀνδρας ἐξαλλάττεις ἤδη (*are growing a man*), φειδόμεθα τῶν ἀνοήτων καὶ εὐκόλων.

εὐκόλων is mere nonsense in this context. Probably εὐτελῶν. Menander has ἐγὼ δ' ἀνόητος εὐτελὴς ὑπερβολῇ (M. 4. 266: K. 3. 185).

119 (init.) ἐμοὶ δῆ, not δέ.

140 ἐφοίτων . . . ξένον τε αὐτὸν ἡγούμενοι καὶ βίου ξίμβονλον βομῶν τε ἰδρύσεως καὶ ἀγαλμάτων. By a mistake which is found elsewhere (cf. a suggestion of mine on Herod. 6. 52) ἡγούμενοι has been written, I should say, for ποιούμενοι. Cf. 147 ἰατρὸν ποιούμενοι αὐτὸν τοῦ πάθους: 171 ξένον τε παρὰ τῷ Διὶ ἐποιεῖντο . . . βίου τε νομοθέτην: 178 ἡγεμόνας αὐτοὺς ποιεῖσθαι. The word ἡγούμενοι is even less appropriate to καὶ . . . ἀγαλμάτων than to ξένον.

142 ἀσωτίαν καὶ τρυφήν can hardly be predicates of ἐκείνων. An infinitive to govern them is missing.

145 He said a beautiful city was like the Zeus of Phidias, καθῆσθαι γὰρ αὐτὸ (the statue) —οὕτως τῷ δημιουργῷ ἔδοξε τοὺς δὲ ἀνδρας ἐπὶ πάντα ἤκουτας μηδὲν ἀπεικέναι τοῦ Ὀμηρείου Διός, ὃς κ.τ.λ.

The point is the fixity and immobility of the one, the freedom and movement of the other. But οὕτως . . . ἔδοξε gives poor sense, and the words are hardly grammatical, for ἔδοξε should be δόξαί. Both faults are cured together, if we add ὥς after the last letters of οὕτως and read καθῆσθαι γὰρ οὕτως <ὥς> τῷ δημιουργῷ ἔδοξε.

146 (end) ἡ περὶ αὐτοῖς (not αὐτοῖς) εὐβουλία.

148 (end) τὸν τε Φοῖνικα τροφέα καὶ ὀπαδὸν καὶ τὰ τοιαῦτα τιμῶν ἐνόμιζεν.

Kayser τιμῶν ἐνόμιζεν, which I have difficulty in translating with the accusatives. It is pretty clear that τιμῶν ἐνόμιζεν is what Philostratus wrote. The parts of νομάζω and ἐνομάζω are, it is well known, often confused.

163 (init.) Write δέ for τε after κομίζονται.

169 κρινεῖσθαι, not κρίνεσθαι.

171 καὶ τῷ σιώ, ἔφη. Is ἔφη for ἔφη τις (?) right?

189 δοκῶ μοι τὸν Ἀπολλώνιον ἐπεσκέφθαι τὸ ὄν.

μοι is meaningless here, and should perhaps be μέν. πιστοῦται δὲ κ.τ.λ. will then correspond to it. If, as appears to be the case, πιστοῦται is the writer's own addition (otherwise we should have πιστοῦσθαι and ἀπολείπειν), ξυμβαίνοι must be read for ξυμβαίνειν.

193 Nero performing in Greece λεαίνων τὴν φωνὴν καὶ δεδιώς τὸν Ἡλείον ἢ τὸν Δελφόν, ἢ μὴ δεδιώς μεί, κακῶς δὲ οὕτως ὑποκρινόμενος τὴν ἑαυτοῦ τέχνην ὥς μὴ μαστιγώσεσθαι νομίζειν πρὸς τούτων ὧν αὐτὸς ἄρχειν τέτακται.

(Cf. the picture in Suetonius Nero 24 *perfidus et metuens ne ob delictum certamine summoveretur*.)

The words ὥς μὴ μ. ν. seem to give the very opposite sense to what we naturally look for, 'so badly as *not* to be scourged.' Can a ὅσον have dropped out, ὥς <ὅσον> μὴ μ. ν., 'so badly as just to escape a scourging'? I have also thought of ὥς μεμαστιγώσεσθαι νομίζειν, but the sense would be odd.

Immediately afterwards τοῖς δὲ Ἑλλήσι τίνα (= πότερον) ἡγή, ὃ Μένιππε; πότερα Ξέρξην καταπιμπράιτα ἢ Νέρωνα ἄδοντα; seems to lack a predicative word or phrase to go with τίνα ἡγή, e.g. φοβερώτερον, or πλείω παρέχειν πράγματα.

197 A word or words also lost with τρεῖς Ῥωμαίων αὐτοκράτορες, which is again subject without predicate. So in 206 οὐ πάντες is incomplete.

198 ἔστι τι μυθολογία; νῆ Δί', εἶπεν ὁ Μένιππος, ἦν γε οἱ ποιηταὶ ἐπαινοῦσι.

Perhaps ἐπασκοῦσι. Cf. 1 above and also 3 σοφίας ἦν . . . ἐπήσκησεν. ἐπαινοῦσι is senseless.

214 ὥς ὑπὸ γυναιῶν ἡττηθεὶς ἐπελάθετο <οὐ μόνον> τοῦ ἄρχειν ἀλλὰ καὶ τοῦ ζῆν?

216 (end) βελτίων ἂν ἦν should be β. ἂν ἦσθα.

241 ἐν Πυθαγόρου. Surely Πυθαγόρα, unless anything is lost.

251 ἐπεὶ δὲ πιθανὸς ὑμῶν ἔδοξε τοῦμὸν διαβάλλειν ἦθος. πιθανῶς or διαβάλλων.

274 (end) ' ἐγὼ δέ . . . οὔπω ἔγνω οὐρανοῦ προγενεστέρους ἀστέρας,' διδάσκων ὅτι μηδ' ἂν γένοιτό τι τοῦ ἐν ᾧ φύεται μὴ ὄντος. Read φύσεται.

ιβ. καθιέντος ἐς αὐτοὺς ὑποψίας, ὑφ' ὧν διειστήκεσαν ἐκκλησιαζομένη πόλις.

The last words, as they stand, are unintelligible. But the last letters of the verb suggest a remedy. Should it not run διειστήκεσαν <ὡς ἂν> ἐ. πόλις?

287 (init.) ἐδίδαξαν ὑμᾶς ὥδῃν Μοῦσαι μήπω ἐς δίκας ἢ διαβολὰς ὑπαχθείσαν. Read ὑπαχθείσαι.

288 ὅς μὴδέ should be ὁ μὴδέ.

310 αὐτὸ δὲ τὸ ἦκειν ὑπὲρ ἀνδρῶν κινδυνεύοντα καὶ τοὺς βασκαίνοντας αὐτῷ πρότερον ἐπιτηδείους ἐποίει.

ἀνδρῶν can hardly be right. Either add something to it or read ἄλλων. In Plut. Mor. 603 B ἄλλων is a mistake for the Homeric ἀνδρῶν.

323 Σωκράτην . . . ὅτε ἔφυγε τὴν γραφὴν. Read ἔφειγε. ἔφυγε would mean *was acquitted*. So in *Heroicus* 660 read γραφὴν ἐκεῖ ἂν τις, οἶμαι, φεύγοι (not φύγοι) μὴ τρυφῶν.

324 ἦδη μέτρει, βασιλεῦ, ἔδωρ· εἰ γὰρ ξενχωρήσεις αὐτῷ μῆκος λόγων, ἀπάξει ἡμᾶς.

Cobet θέλξει for ἀπάξει, but the words are very unlike. By the omission of one letter we can get ἀπάξει, which seems suitable enough; *c.g.* cf. Dem. 19. 242 ἐὰν ὑμᾶς ἀπαγάγῃ τῷ λόγῳ and τοὺς δικαστὰς ἀπαγαγὼν ἀπὸ τῆς ὑποθέσεως. In Plut. *Demetr.* 5 πορθεῖν Συρίαν καὶ τὰς πόλεις ἀπάγειν καὶ βιάζεσθαι Madvig's ἀπαγχειν may be right.

328 ὡς μὴ τὸ εὐθὺ ἐχούσης. Rather ἐξούσης.

359 (end) ἀκροάσασθαι should be ἀκροάσεσθαι. So too 312 (end).

I add a very few notes on the other writings.

LIVES OF SOPHISTS.

479 πατέρας δὲ οὐ προσέγραψα, μὰ Δί', οὐ πᾶσιν, ἀλλὰ τοῖς ἀπ' εὐδοκίμων.

Punctuate μὰ Δί' οὐ, πᾶσιν. Otherwise οὐ could not well be repeated.

ib. οἶδα γὰρ δὴ καὶ Κριτίαν τὸν σοφιστὴν οὐκ ἐκ πατέρων <ἀρξάμενον>, ἀλλ' Ὀμήρου δὴ μόνον σὺν τῷ πατρὶ ἐπιμνησθέντα?

500 καὶ οἱ τύραννοι δὲ αἰρετώτεροι τοῖς ἀρχομένοις ἀνειμένοι μᾶλλον ἢ ξυντείνοντες· εἰ γὰρ ἀνήσουσιν, ἦττον μὲν ἀποκτενοῦσιν, ἦττον δὲ δράσονταί τε καὶ ἀρπάσσονται.

δράσσονται is a *vox nihili*. Perhaps it represents διασπᾶσονται, ρ and ι being exchanged, as often, and the repetition of ασ leading to loss. But I am not quite sure that διασπᾶν gives a good meaning here, for its sense is not *plunder* but *rend in pieces, divide*, etc. If we could run the two futures into one and read διαρπάσσονται, we should get a quite appropriate word.

ἀνειμένοι ought, I think, to be ἀνιέμενοι, matching ξυντείνοντες. The two forms are often confused. Thus in Clem. Alex. *Paedagog.* 3. 11. 74 it should be ἀνειμένα (not ἀνιέμενα) τὰ τοῦ σώματος μέλη, to match the perfects καθειμένα, etc. preceding.

576 (end) Ἑλλησπόντῳ γῆν ὀλίγην ἐπιβαλὼν ταύτην οἶε σοι μένειν.

Obviously μενεῖν.

580 (init.) ἀξιοῦντα κατηγορεῖν τοῦ μὲν Δημοσθένους Μηδισμοῦ, τοῦ δὲ Αἰσχίνου Φιλιππισμοῦ.

Read Μηδισμόν . . . Φιλιππισμόν. So in *Letter* 40 κατηγορεῖ δὲ καὶ γῆρας τοῦ προσώπου.

603 ἐκτίσατο δὲ καὶ οἰκίας, δύο μὲν ἐν ἄστει, μίαν δὲ ἐν Πειραιεῖ καὶ ἄλλην Ἐλευσῖνι.

Before the δ of δύο I suspect another δ' = τέτταρας has been lost. So in 510 λόγοι δ' Αἰσχίνου κατ' ἐνόους μὲν καὶ τέταρτος it has been pointed out that we have to add a γ' = τρεῖς (λόγοι δ' Αἰσχίνου γ' κατ' ἐνόους μὲν καὶ τέταρτος).

605 μὴ ἀπείναι τοῦ ἱεροῦ τοὺς θεραπεύοντας.

Read θεραπεύοντας, comparing 703 ἔρρημον τῶν θεραπευσόντων, 716 ὅτι μὴ πέπασαι τὸν θεραπεύοντα, etc. The future is regular.

This makes the fifth correction of present to future in these few notes. No error is commoner.

HEROICUS.

662 Add ἄν to καὶ κάρνα δοίην καὶ μῆλα δοίην. Possibly καὶ κάρνα δ' ἄν καὶ μ. δ., for the repetition of δοίην seems to lack point.

682 (end) περὶ μὲν γὰρ τοῦ Πάριδος οὐδ' ἀκούειν ἀξιῶ οὐδέν . . . , περὶ δὲ τοῦ Ἑκτορος . . . οὐκ ἄν ἐροίμην γέ τι οὐδ' ἄν ἀκούσαιμι χαίρων, εἰ μὴ διαπηδῶς αὐτὰ μὴδ' ἀμελῶς λέγοις.

εἰ μὴ κ.τ.λ. is quite absurd. 'I should not care to listen, unless you went very fast and carelessly.' Of course we want the opposite, not *unless*, but *if*. It would be awkward to double the μὴ (εἰ μὴ <μὴ> διαπηδῶς), and therefore <πλήρ> εἰ μὴ seems not unlikely, or εἰ μὴ <μήτε> . . . μῆτε . . .

It is not a bad instance of the carelessness with which editors follow one another that both Kayser (1870) and Westermann (Didot 1878) give these words quite erroneously as a question. The mistake was probably made in some earlier text, which they reproduce.

705 (end) δίδωσιν ὑμῖν ξυμμάχους ἑκατὸν πόλεις καὶ ὥς τὴν Τροίαν ἐλεῖν παίζοντας. καὶ is unmeaning. It is sometimes confused with ὥς, and has perhaps here been repeated from it by accident: that is, one compendium has been interpreted twice over, once as καὶ and again as ὥς. The alternative is to suppose an omission, *e.g.* καὶ <τοιούτους> ὥς. Cf. a little below: τοιοῦτοί ἐσμεν . . . οἷοι Τροίαν μὲν ἐσπονδακότες λαβεῖν, Κρήτην δὲ παίζοντες.

722 τὸ ἄγαλμα τὸ ἐν Ἰλίῳ νέον τὸν Ἑκτορα καὶ μεираκιώδη φέρει. Probably φαίνει. *Seccenties in φέρειν et φαίνειν scribae turbant et titubant*, says Cobet (D. Hal. p. 112).

726 δεθῆναι δ' αἶ should probably be δεθῆναι δ' ἄν, though the mistake is oftener the other way, ἄν for αἶ. But cf. for instance Thuc. 6. 91. 2 where M has ὅμως δ' αἶ for ὅμως δ' ἄν.

In the remarks on epistolary style appended to the letters read at end of p. 364 ἴτα τοῦτω γοῦν ἢ βραχυλογίᾳ ὠραΐζοιτο ἐς ἄλλην ἢ χὼ πᾶσαν (for πᾶσα) στενὴ οὔσα.

WESTERMANN'S *BIOGRAPHI*

Homer 1. 6 (p. 3. 61) τὸν Μελισσιγένη seems a gloss on μιν.

Homer 5 (p. 29. 19) τὰ λοιπὰ τῶν εἰς αὐτὸν <ἀνα>φερομένων ποιημάτων? The compound verb is always used.

Aratus 2 (p. 56. 7) συνήκμαζε . . . Διονυσίῳ τῷ φιλοσόφῳ <τῷ> εἰς ἡδονὰς μεταθεμένῳ?

Antimachus (p. 104. 25) ἐδόκει ψήφισμα πεποιηκέναι should clearly be δοκεῖ.

Aeschylus 1 (p. 122. 84) εἰ . . . λογίζοιτο, φάλλον μὲν <ἀν> ὑπολαμβάνοι.

Sophocles 1 (p. 127. 17) διεπονήθη δ' ἐν παισὶ καὶ περὶ παλαιότρων. ἐν παιδί is the the regular (late) expression for *as a boy*.

ib. (p. 129. 46) ταύτης γὰρ (τῆς στεφάνης) ἐξ ἀκροπόλεως κλαπίσης κατ' ὄναρ Ἡρακλῆς ἐδήλωσε Σοφοκλεῖ, λέγων τὴν μὴ οἰκοῦσαν οἰκίαν ἐν δεξιᾷ εἰσιόντι ἐρευνῆσαι, ἔνθα ἐκέκρυπτο.

The words τὴν μὴ οἰκοῦσαν οἰκίαν have been a puzzle. ἐν δεξιᾷ εἰσιόντι suggests that some number must have been given, and with this clue we may perhaps from the latter syllables of οἰκοῦσαν get κ' (= δεκάτην) οὔσαν, *the tenth house as you entered*. Then μῆ οἰ would stand for the name of the place, and the οἰ makes one think of Μεγαροῖ, a very natural place for hiding anything taken from Athens. Let us then read τὴν Μεγαροῖ κ' οὔσαν οἰκίαν ἐν δεξιᾷ εἰσιόντι.

ib. (p. 129. 51) φαίνεται δὲ καὶ παρὰ πολλοῖς ἢ πρὸς τὸν υἱὸν Ἰοφῶντα γενομένη αὐτῷ δίκη ποτέ.

The verbs φαίρομαι and φέρομαι are notoriously apt to get interchanged (p. 271). We need here φέρεται, *is reported, is found*, etc.

Euripides (p. 135. 43) αὐτὸν μὲν <ἐν> ἱματίῳ φαιῶ? νεώτερον in 134. 28 should be νεώτατον.

Rhinthon (p. 184. 30) δράματα δ' αὐτοῦ κωμικὰ τραγικὰ λή'. No doubt κωμικοτραγικά. The word is not found, but we know *tragicocomoedia* from the prologue of the *Amphitruo*. (Cf. *Hamlet* 2. 2. 415.) So in *Frogs* 207 it has been thought that βατράχων κύκλων should be βατραχοκύκλων.

Thucydides 1. 4 (p. 187. 24) ἀλλ' οὐκ ἂν εἴποι τις, τί αὐτῷ (Miltiades) πρὸς Θουκυδίδην; ἔστι γὰρ οὕτως τούτου συγγενής. Θράκες κ.τ.λ.

οὐκ ἂν εἴποι τις; (if editors mean it, as I suppose, for a question) is quite out of place, and is also awkward with the undoubted question τί κ.τ.λ. Surely ἀλλ' οὖν, not ἀλλ' οὐκ, is to be read. I would also read ἔστι δέ for ἔστι γάρ. γάρ is inappropriate and it often gets exchanged with δέ.

ib. 44 (p. 195. 48) ἐνθεν καὶ λέγομεν ὡς ἀσθενέστερον πέφρασται ὀλίγον (or καὶ ὀλίγον). The subject of πέφρασται may be Book VIII of the History. Understanding it so, some read κατὰ λόγον in *point of language* for καὶ ὀλίγον. Perhaps we should read πέφρασται ὁ λόγος. Cf. the occasional confusion of ἐν ὀλίγῳ, ἐνὶ λόγῳ.

ib. 49 (p. 196. 77) παρ' Ἡροδότῳ καὶ ὁ δελφίς ἐστίν ὁ φιλήκοος καὶ Ἀρίων ὁ κυβερνώμενος μουσικῇ.

If this is right, κυβερνώμενος is an unknown middle and its object not expressed. Cannot we do better by a slight change, ὁ φιλήκοος καὶ Ἀρίωνος κυβερνώμενος μουσικῇ?

Plato 2 (p. 391. 10) μετὰ δὲ τοῦτο ἐφοίτησε Σωκράτει καὶ ἔτη παρ' αὐτῷ ἐποίησεν, ἡθικὴν φιλοσοφίαν ἐκμαθεῖν βουλόμενος.

On ἐποίησεν Westermann's note is ἴμμο ἐφοίτησεν; I should prefer to say ἴμμο ἐπόνησεν. τὰ πρὸ τούτων ποιηθέντα comes in the next sentence, but W. may be right in suggesting ποιηθέντα.

HIPPOCRATES. Περὶ ἀρχαίης ἱητρικῆς.

(Quoted by Kühnwein's sections and Littré's pages.)

1. 570 L. ἐν πολλοῖσι μὲν καὶ οἷσι λέγουσι καταφαρές εἰσὶ ἁμαρτάνοντες, μάλιστα δὲ κ.τ.λ.

For καὶ οἷσι K. reads (but see Vol. II. xvi) καινοῖσι οἷσι after Schoene. Surely it was καὶ <ἄλλοισι> οἷσι.

ibid. τύχη δ' ἂν πάντα . . . διοικεῖτο.

As there is no ἄρ in the parallel clause preceding, perhaps τύχη δὲ δὴ would be right. Cf. ἀσθενεστέρον δὲ δὴ in 5. 582. In 16. 610 ἄρ is a solecism, and ἐκ τοιούτου δὴ τρόπον should be read.

3. 576 ὥς γὰρ ἔπασχον πολλά τε καὶ δεινὰ κ.τ.λ.

ὥς as an exclamation with a sentence of two or three lines is such an unusual thing in prose, and also so out of keeping with the style of this treatise, that we naturally suspect it. As ὥς and καί are liable to confusion (see the *Index*) read καὶ γάρ.

5. 582 (of sick men who could not take solid food or even gruel) ἀφίκοντο ἐς πόματα, καὶ ταῦτα τῇσί τε κρήσει καὶ τῷ πλήθει διαφνέσσοντες ὥς μετρίως ἔχοι, μήτε πλείω τῶν δεόντων μήτε ἀκρητέστερα προσφερόμενοι μηδὲ ἐνδείστερα.

Why μήτε etc. and not οὔτε? If we might read προσφερομένοισι, dependent on μετρίως ἔχοι, the words would be regular enough. If not, we must say that the construction goes on as though we had not μετρίως ἔχοι but some verb of which the men were the subject. I hardly think μετρίως ἔχοι etc. likely. Instead of μήτε...μήτε...μηδέ the forms suitable to the sense would be μήτε...μηδέ...μήτε.

9. 588 πολλὸν γὰρ τοῦ ἀσφαλέως ἂν ἔδει περιλαμβάνοντας ἄγειν ἐπὶ τὸ ἀσθιένεστερον. One good MS. ἀσφαλέως.

It does not seem possible to make any sense of this. We might think of something like πολλὸν γὰρ τοῦ <ὑπερβάλλοντος> ἀσφαλέως ἂν ἔδει περιλαμβάνοντας κ.τ.λ., provided περιλαμβάνοντας can mean *taking off, taking away*, like περιαιροῦντας in Attic.

13. 598 After ξηρόν there should be a comma only. In 16. 610 a comma has to be inserted after γένωνται.

14. 600 διὰ τούτων πᾶς ὁ βίος καὶ ὑγιαίνουντι καὶ ἐκ νούσου ἀνατρεφόμενῳ τε καὶ κάμνοντι.

ἀνατρεφόμενος is supposed to mean *convalescent*. 'Well, convalescent, and ill' is an odd expression, and there is no reason why convalescents should be mentioned at all, 'in health and sickness' being all we want. Read therefore ἀναστρεφόμενῳ 'a man upset, disordered by illness.' Cf. Thuc. 2. 49. 2 ὁπότε ἐς τὴν καρδίαν στηρίξαι, ἀνέστρεφέ τε αὐτήν.

16. 608 καὶ ἦν γε μὴ παντάπασιν παγῇ τὸ σῶμα.

μὴ should probably be omitted. But, if it is retained, then καί must go. They cannot be right together.

Just below in ἐν τῷ αὐτῷ χωρίῳ τὴν διατριβὴν ποιῆσθαι ὥσπερ διεψυγμένους read ὥπερ for ὥσπερ: 'The same place in which he stayed when thoroughly chilled.' Idiom allows and almost prescribes ὥπερ without ἐν.

ib. 612 οὐπὲρ τὸ ῥίγος καὶ ἡ ψύξις νενικωτάτη καὶ ἐπὶ πλείον ἐνεχρόνισεν.

Compare p. 314 and read πλείστον for πλείον.

18. 612 δῆλα δὲ ταῦτα ὅτι ὧδε ἔχει ἐπὶ τῶνδε τῶν σημείων· πρῶτον μὲν ἐπὶ τὰ φανερώτερα, ὧν κ.τ.λ.

If we are not with one MS. to read ἔστι for the second ἐπὶ, something like ἐπὶ τὰ φανερώτερα· βλέπονσι· becomes necessary.

19. 618 (end) τί γὰρ αὐτὸ φήσομεν εἶναι κρήσιας αὐτῶν ἄλλην πρὸς ἄλληλα ἐχούσας δύναιμι;

For these unintelligible words I suggest τί γὰρ αἴτιον φήσομεν εἶναι <ῆ> κρήσιας αὐτῶν ἄλλην πρὸς ἄλλα ἐχούσας δύναμιν; cf. above in 616 δεῖ δὲ δῆπον ταῦτα αἴτια ἐκάστου ἡγεῖσθαι εἶναι, ὃν παρεόντων μὲν τοιούτοτροπον γίνεσθαι ἀνάγκη, μεταβαλλόντων δὲ ἐς ἄλλην κρῆσιν παύεσθαι.

ib. 620 ὅταν πέσσηται καὶ ἐν ἡσυχίῃ ῆ.

‘πέσσηται M, παύει τε A, mut. in πέσσει τε A² K. The sense seems to require πεφθῆ τε.

20. 620 λέγουσι δέ τινες ἡτροὶ καὶ σοφισταὶ ὡς οὐκ εἴη δυνατὸς κ.τ.λ. <ἄν> εἴη?

22. 628 περιολισθάνοι τε γὰρ (ἄν) καὶ οὐκ ἔχοι ἔδρην, ἐφ’ ἧς μέντοι.

As this is prospective and future, the present μέντοι is hardly possible. Read μενοῖ, or μενεῖ.

ib. 632 ὅταν δ’ ἐγκυρήσῃ . . . καὶ . . . ἀντιπέσῃ.

Read ἀντιπαίσῃ, as that word occurs a few lines below in the form πρὸς τὸ ἀντιπαῖον, though ἀντιπίπτειν is also quite legitimate.

The following need no explanation:—

6. 582 εἰδέναι ὅτι <ἔστι> οἶσι. Cf. 10. 591 : 16. 610.

7. 584 Read δύναται for δύνηται. Cf. ὅσων μὴ ἐδύνατο just before.

12. 596 Read ὅταν for ὅτι ἄν, and perhaps δεδνησθαι for δύνασθαι.

13. 600 πολλὰν <ἄν> ἀπορίην. So in 17. 612 οὐδὲ τοῦτ’ <ἄν> εἴη.

16. 608 Read κὰν (for καὶ) κάμνουσιν, and 20. 622 κὰν (for καὶ) οἶσί γε.

ibid. Read ἐθέλει for ἐθέλοι, as five lines above.

ib. 610 τόδε <δὲ> δῆ?

19. 618 ἀπαλασσύμενοι δὲ τούτων (for τούτων), and οὐδὲ (not οὐ) παύεται.

I cannot understand why in 23. 634 (end) K. accepts ἄν ἐπιτήδεις in preference to ἀνεπιτήδεις, which the antithesis of the passage clearly requires, while an ἄν can easily be added to εἴη μάλιστα. In 13. 598 παρασκευάσασθαι is distinctly preferable to the perfect.

Περὶ ἀέρων κ.τ.λ.

7. 26 περὶ μὲν πνευμάτων, ἃ τέ ἐστιν ἐπιτήδεια καὶ ἀνεπιτήδεια, ὧδε ἔχει.

Read καὶ <ἃ> ἀνεπιτήδεια. So just afterwards ἃ τέ ἐστι νοσώδεια καὶ ἃ ὑγιεινότεα. This is therefore a stronger case than Plat. *Crat.* 391 D u. v. Schanz.

8. 36 Read either ἐσενεγκεῖν . . . ἀναμετρεῖν, which is perhaps best, or ἐσενεγκών . . . ἀναμετρέων.

11. 50 μῆτε φάρμακον διδόναι ἐκόντα ὃ τι ἐς κοιλίην μῆτε τάμνειν. ἐς κοιλίην <εἴσω> or some similar future tense.

20. 74 οἷδὲ νομίζουσι διὰ τὴν ἰππασίην <δεῖν ἐπιμελεῖσθαι> ὅπως ἂν εὐεδροὶ ᾦσιν?

22. 82 τὸν πλεῖστον (for τὸ πλείστον) τοῦ χρόνου?

23. 86 ὑπὲρ ἐωντῶν τοὺς κινδύνους αἰρεῦνται is not a Greek expression. ἀναιρεῦνται is most probable, but αἴρονται also would be right. Cf. p. 301 below.

PASSAGES FROM GREEK ELEGIAC AND LYRIC POETS.

IN the well known lines of *Tyrtæus* quoted by Lysurgus and beginning *τεθνάμεναι γὰρ καλόν* (10 in Bergk) 7-10 describe the condition of the craven who wanders into exile rather than fight stoutly for his home :

ἐχθρὸς μὲν γὰρ τοῖσι μετέσσεται, οὓς κεν ἴκηται
χρημοσύνη τ' εἴκων καὶ στυγερῇ πενήη,
αἰσχύνει τε γένος, κατὰ δ' ἀγλαὸν εἶδος ἐλέγχει,
πᾶσα δ' ἀτιμὴ καὶ κακότης ἔπεται.

What business has *μετέσσεται* the future following upon a present (*ἔστ' ἀνηρότατον*) and accompanied by other presents, *αἰσχύνει*, *ἐλέγχει*, *ἔπεται* ! We might turn *αἰσχύνει* and *ἐλέγχει* into futures, but *ἔπεται* is unmanageable. If *μετέσσεται* is wrong, we might put *μετέρχεται* in its place, in spite of *ἴκηται* following. Cf. *Od.* 1. 134 *ὑπερφιάλοισι μετελθών* : 6. 222 *κούρησιν ἔπλοκάμοισι μετελθών*.

Though Bergk keeps the two lines at the end of this piece, *ἀλλά τις . . . δακῶν*, they seem to be out of place and to spoil the ending. I do not know whether it has ever been suggested to transfer them to the very beginning, so that they should precede *τεθνάμεναι γὰρ καλόν*. If omitted by accident, they might probably enough be appended by the transcriber at the end.

In the ninth line of the poem following in Bergk (*ἀλλ' Ἡρακλῆος κ.τ.λ.*) καὶ τῶν φευγόντων τε διωκόντων τ' ἐγένεσθε would seem a probable reading : and in line 17

ἀργαλέον γὰρ ὀπίσθε μετάφρενόν ἐστι δαΐζειν
ἀνδρὸς φεύγοντος δηΐῳ ἐν πολέμῳ,

where ἀργαλέον makes nonsense and Bergk's own ῥιγαλέον is not very plausible, perhaps λευγαλέον may be suggested, or ἀσφαλέως . . . ἔστι δαίξιν.

In 5. 4 ἀμφ' αὐτὴν δ' ἐμάχοντ' I should prefer ἀμφ' αὐτῇ: the confusion is a very common one. The MSS. of Strabo seem to have ἀμφω τῷδ'. Pausanias, who quotes ἀμφ' αὐτὴν κ.τ.λ., gives also (1. 16. 6) the Messenian distich τὸ καὶ ἐς ἡμῶς ἔτι ἀδύμενον,

ἔς τε μέσον πεδίον Στενυκλήριον ἔς τ' ὄρος ἄκρον
εἶπετ' Ἀριστομένης τοῖς Λακεδαιμονίοις.

If the author or the people who sang it had any ear, the second verse ran

τοῖς Λακεδαιμονίοις εἶπετ' Ἀριστομένης,

the subject being kept to the end as in the distich on the heroes of Thermopylae,

μυριάσιν ποτὲ τῇδε τριακοσίαις ἐμάχοντο
ἐκ Πελοποννάσου χιλιάδες τέτορες.

Accuracy apart, would Simonides have written χιλιάδες τέτορες τῶν Λακεδαιμονίων? Cf. Arion 1. There need be no hesitation about altering the order of words when so well-known a line as κείμεθα τοῖς κείνων ῥήμασι πειθόμενοι appears also in the form κ. τ. κ. πειθόμενοι νομίμοις (Bergk, Simonides 92).

There is a quatrain too relating to an incident of the Messenian wars, and quoted by Pausanias 1. 22. 7 (Bergk *Carm. Pop.* 28 gives it in his note on the last), which must, I think, be faulty, though Polybius 4. 33 has it in the same form:

πάντως ὁ χρόνος ἦρε δίκην ἀδίκῳ βασιλῇ,
ἦρε δὲ Μεσσήνης σὺν Διὶ τὸν προδότην
ῥηιδίως· χαλεπὸν δὲ κ.τ.λ.

The repetition of ἦρε in a really different sense is so awkward that we may reasonably alter it in the second line to εἶλε (cf. Soph. *El.* 528 ἡ γὰρ Δίκη νῦν εἶλεν and many other passages), or better perhaps alter τὸν προδότην to τῷ προδότῃ. There is of course no objection to ὁ χρόνος ἦρε τὸν προδότην in itself (cf. Soph. *O. T.* 1213 ἐφηγέρε σ' ἄκοθ' ὁ πάνθ' ὀρών χρόνος, Solon 4. 29, etc.): it is its combination with ἦρε δίκην which makes it questionable.

Theognidea 95 :

τοιοῦτός τοι ἑταῖρος ἀνὴρ φίλος οὔτι μάλ' ἐσθλός,
ὅς κ' εἶπη γλώσση λῶα, φρονῇ δ' ἕτερα.

Λῶα, besides its doubtful form, does not seem a very proper word here. I conjecture λῶα 'smooth things.' Cf. 852 ὅς τὸν ἑταῖρον μαλθακὰ κοτίλλων ἐξαπατῶν ἐθέλει and 365 γλώσση δὲ τὸ μείλιχον αἰὲν ἐπέσθω : Aesch. *P.* *V.* 647 παρηγόρουν λείουσι μέθοις : Solon *ap.* [*Ar.*] *'Ath. Pol.* 12. 3 κοτίλλοντα λείως, etc.

In the couplet (151-2)

ῥβριν, Κύρνε, θεὸς πρῶτον κακὸν ὥπασεν ἀνδρί,
οὐ μέλλει χώραν μηδεμίαν θέμεναι,

perhaps we should restore ὥρην οὐ μέλλει. If the words got out of order, ὥρην would be corrected to χώραν. A similar change has been suggested in 1066 τοῦτων οὐδὲν τοι ἄλλ' ἐπιτερπνότερον (οὐδὲν τοι τοίτων), and seems pretty certain: and in 831 πίστει χρήματ' ὄλεσσα, ἀπιστίῃ δ' ἐσάωσα I should suggest πίστει ὄλεσσα χρήματ'.

Line 424

πολλάκι γὰρ τὸ κακὸν κατακείμενον ἔνδον ἄμεινον,
ἐσθλὸν δ' ἐξελθὸν λώιον ἢ τὸ κακόν

is pronounced by Bergk 'versus corruptus. Poeta videtur dixisse: *bonum, quod divulgatum, plus nocuit quam malum.*' That however would be a monstrously untrue meaning. I suggest ἐσθλὸν δ' ἐξελθὸν λώιον ἢ κακίον, 'does more good than harm.' Κακόν was written by mistake and an article then put in to eke out the verse. Cf. Hippocr. *Epid.* 3. 4 ἦν δὲ ταῦτα φοβερώτερα ἢ κακίω, 'more alarming than serious.'

475 foll. The author tells us how much wine he has drunk :

αὐτὰρ ἐγώ—μέτρον γὰρ ἔχω μελιηδέος οἶνον—
ἔπνον λεσικάκον μνήσομαι οὔκαδ' ἰών,
ἦξω δ' ὡς οἶνος χαριέστατος ἀνδρὶ πεπόσθαι
οὔτε τι γὰρ νήφω, οὔτε λίην μεθύω.

But Athenaeus 128 D in his quotation has ἦκω, and that is right. Ἦκεν is used of being, or having come to be, in a

certain condition. This is familiar to everyone in the phrases εὖ ἦκειν, καλῶς ἦκειν τυός, etc.: but we find it also in cases where its meaning is not always recognised. Thus Soph. *O.T.* 1519 θεοῖς γ' ἔχθιστος ἦκω: *O.C.* 1177 ἔχθιστον, ὄταξ, φθέγμα τοῦθ' ἦκει πατρί: *ib.* 1266 καὶ μαρτυρῶ κάκιστος ἀνθρώπων τροφῆς ταῖς σαῖσιν ἦκειν (see Jebb). In Theognis ὡς οἶτος κ.τ.λ. shows that this is the meaning: he is just in the state which (to use Hamlet's word) is the most 'gracious.'

1007 foll.

ξυνὸν δ' ἀνθρώποις ὑποθήσομαι, ὅφρα τις ἦβῃς
ἀγλαὸν ἄνθος ἔχων καὶ φρεσὶν ἐσθλὰ νοῆ,
τῶν αὐτοῦ κτεάνων εὖ πασχέμεν.

Who ever used a genitive in this way after εὖ πάσχειν? According to Liddell and Scott Pindar did, for he wrote (*N.* 1. 44) οὐκ ἔραμαι πολὺν ἐν μεγάρῳ πλοῦτον κατακρύψαις ἔχειν, ἀλλ' εἴοιτων εὖ τε παθεῖν καὶ ἀκοῦσαι φίλον ἐξαρκέων. But there εἴοιτων is a genitive absolute, 'if' or 'when' I have the money (χρημάτων understood from πλοῦτος perhaps: cf. *Ar. Plut.* 503 ὄντες πλουτοῦσι ποιηροί, | ἀδίκως αὐτὰ ξυλλεξάμενοι). How then are we to deal with Theognis? The answer is obvious. We are to write κ twice instead of once and read τῶν αὐτοῦ 'κ κτεάνων εὖ πασχέμεν.

MSS. of Theognis show just the same error in other places. In 577 ῥήμιον ἐξ ἀγαθοῦ θεῖναι κακὸν ἢ 'κ κακοῦ ἐσθλόν the 'κ or ἐκ is omitted by one MS., and in 431 ὅστις σόφρον' ἔθηκε τὸν ὕφρονα κάκ κακοῦ ἐσθλόν many have καὶ κακοῦ or καὶ κακόν. Cf. above on *Ar. Ach.* 525.

In the thirteenth poem or fragment of *Solon* I have three or four changes to propose. (a) He says

10 πλοῦτον δ' ὃν μὲν δῶσι θεοί, παραγίγνεται ἀνδρὶ
ἔμπεδος ἐκ νεάτου πυθμένος εἰς κορυφήν·
ὃν δ' ἄνδρες τιμῶσιν ὑφ' ὕβριος, οὐ κατὰ κόσμον
ἔρχεται, ἀλλ' ἀδίκους ἔργμασι πειθόμενος
οὐκ ἐθέλων ἔπεται.

Πειθόμενος in 12 should I think be πειθομένοις. Cf. 4. 11 πλουτοῦσιν δ' ἀδίκους ἔργμασι πειθόμενοι and Theogn. 380 ἀνθρώπων ἀδίκους ἔργμασι πειθομένων. Indeed it is not easy

to see how wealth could be said ἀδίκους ἔργμασι πείθεσθαι. For one dative depending on another, ἔργμασι on πειθομένοις, cf. 4. 22 ἄστυ | τρέχεται ἐν συνόδοις τοῖς ἀδικοῦσι φίλαις, where I would make no greater change than to read ἀδίκουσι as in 34.

(β) In 18 foll. he draws a simile from the wind which, after laying the fields waste,

δηώσας καλὰ ἔργα, θεῶν ἔδος αἰπὺν ἰκάνει
οὐρανόν, αἰθρίην δ' αὖθις ἔθηκεν ἰδεῖν.
λάμπει δ' ἡελίοιο μένος κατὰ πύονα γαῖαν
καλόν, ἀτὰρ νεφέων οὐδὲν ἔτ' ἐστὶν ἰδεῖν.

Ἰδεῖν cannot be right at the end of both pentameters. It is not however of much use to suggest a specific alteration, as we cannot say which ἰδεῖν is wrong.

(γ) A little further on (43) he is speaking of the pursuit of wealth :

ὁ μὲν κατὰ πόντον ἀλάται
ἐν νηυσίν, χρήζων. οἴκαδε κέρδος ἄγειν,
ἰχθυόεντ', ἀνέμοισι φορεύμενος ἀργαλέοισιν.

Scholars should have seen that, as the text stands, the epithet ἰχθυόεντα could not follow its substantive πόντον at so great a distance. There is only one thing which would render that possible, namely that ἰχθυόεντα should not stand alone, but be fortified by the addition of one or more further epithets applied to πόντον. When we have got as far as this, it is easy to see that we should read φορεύμενον not φορεύμενος. But can the sea be said φορεῖσθαι? Semonides of Amorgos thought so, for he wrote (7. 10) πολλάκις δὲ μαίνεται | βαρυκτύποισι κύμασιν φορουμένη (θάλασσα).

(δ) In 65—6 = Theogn. 585—6

πᾶσι δέ τοι κίνδυνος ἐπ' ἔργμασιν, οὐδέ τις οἶδεν
ἥ μέλλει σχήσειν χρήματος ἀρχομένον,

is there not some awkwardness in σχήσειν (τελευτήσειν) referring to the man, while ἀρχεσθαι refers to the business? The same subject should be said to begin and end, not the business to begin and the man to end. Buchholz actually

understands *χρῆμα* as the subject of *μέλλει σῆλῃσιν*. But Solon wrote *ἀρχόμενος*.

There is an error in the poem on the ten ages of man (Bergk 27). Dividing our life into ten periods of seven years, Solon says of the sixth,

τῇ δ' ἕκτῃ περὶ πάντα καταρτύεται νόος ἀνδρός,

but this is no more true of the years from 35 to 42 than of those preceding. In them too a man's mind is being formed and moulded. The truth about the sixth age is that the mind then is, not is being, formed: *κατήρτνται*, not *καταρτύεται*. So Plato, as though to show us how to restore Solon's verse, says (*Laws* 808 D) *παῖς ἔχει πηγὴν τοῦ φρονεῖν οὐπω κατηρτυμένην*. It is no objection to this change that according to Solon a man is at his best *ροῖν καὶ γλῶσσαν* from 42 to 56. *Κατήρτνται* does not necessarily mean quite his best, only fully formed.

Some readers must have asked why *Archilochus* (54 Bergk) should speak of a cloud standing straight or straight up (*ὀρθόν*) about a headland as a sign of bad weather:

βαθὺς γὰρ ἤδη κύμασιν ταρασσεται
πόντος, ἀμφὶ δ' ἄκρα Γυρέων ὀρθὸν ἵσταται νέφος,
σῆμα χειμῶνος.

As applied to a cloud under these circumstances, *ὀρθόν* seems devoid of meaning. The poet must have written *νωθρόν*, dull heavy clouds, and *ν* was lost after the *ν* in *Γυρέων*.

A more trifling error in the text of *Archilochus* is:

68 μάχης δὲ τῆς σῆς, ὥστε διψέων πιεῖν,
ὥς ἐρέω.

Διψέων to *Archilochus* would almost certainly be a disyllable, as *ἐρέω* is. Read perhaps *ὥστε τις διψέων*.

Semonides of Amorgos in his first fragment paints a gloomy picture of human life. We live without knowledge of the future, like so many animals. *Ἐλπίς δὲ πάντας κἀπιπειθεὴν τρέφει ἄπρηκτον ὀρμαίνοντας*: we go on blindly trusting and struggling and failing. Our schemes are cut short by age and illness and death, perhaps by suicide.

οὕτω κακῶν ἅπ' οὐδέν' ἀλλὰ μυρίαί
 βροτοῖσι κῆρες κἀνεπίφραστοι δύναι
 καὶ πῆματ' ἐστίν· εἰ δ' ἔμοι πιθοίατο,
 οὐκ ἂν κακῶν ἐρῶμεν οὐδ' ἐπ' ἄλγεσιν
 κακοῖς ἔχοντες θυμὸν αἰκίζοίμεθα.

Kakōis and *échontes* have been called in question, but no one seems to have doubted *αἰκίζοίμεθα*, though Ahrens and Nauck were perhaps on the way towards doing so when they conjectured *ἐκόντες*. Yet *αἰκίζοίμεθα* is by no means a proper word. Shakespeare can say 'As flies to wanton boys, are we to the gods. They kill us for their sport.' But would any Greek of Semonides' time have said that men *αἰκίζονται* by heaven? It must be by heaven, if at all, for no other meaning can be got out of the passive verb. The saying that men are the playthings of the gods (Plato *Laws* 644 D, Plaut. *Capt. prol.* 23, etc.) is much less strong.

What is wanted is something that repeats the point of *κακῶν ἐρῶμεν*. The poet is complaining of men's folly in clinging to life and making an ado about things, as though anything mattered. The things on which we set our hearts are only vanity and vexation of spirit. We know this, if we would only consent to look facts in the face; but we dissemble, we make believe that the things of this world can certainly be had and are worth having. Now this absurd make-believe, this affected ignorance of ours, can be very well expressed in Greek by a word differing from *αἰκίζοίμεθα* in one letter only, namely *ἄκκιζοίμεθα*. So Plato says in *Gorgias* 497 A οἶσθα ἀλλ' ἄκκίζει. So Cicero writes to Atticus (II. 19. 5) *certi sumus perisse omnia: quid enim ἄκκιζοίμεθα tam diu?* Reading *ἄκκιζοίμεθα*, we need not, I think, seek to alter the rest of the verse, unless we think *κακοῖς* weak after *κακῶν*. Ἐχοντες θυμόν is probably used in the sense of 'setting our hearts upon' a thing: cf. *θυμός ἐστι* with an infinitive. Anything like *ἔδοντες θυμόν* (Meineke *Fragn. Com. Græc.* 4. 717) is seen to be unnecessary and indeed inappropriate.

Semonides' meaning is perfectly expressed in the fine lines of Dryden (*Aurengzebe* iv. 1):

When I consider life, 'tis all a cheat ;
Yet, fool'd with hope, men favour the deceit,
 Trust on, and think tomorrow will repay :
 Tomorrow's falser than the former day.

* * * * *

I'm tir'd with waiting for this chimick gold,
 Which fools us young, and beggars us when old.

A minute change should be made in the second quotation which Athenaeus 37 A makes from *Panyasis* :

οἶνος θνητοῖσι θεῶν πάρα δῶρον ἄριστον,
 ἀγλαός, ᾧ πᾶσαι μὲν ἐφαρμόζουσιν αἰοδαί, κ.τ.λ.

Read ἀγλαόν, remembering Homer's ἀγλαὰ δῶρα, and observing in Athenaeus' first quotation just before :

οἶνος γὰρ πυρὶ ἴσον ἐπιχθονίοισιν ὄνειαρ,
 ἐσθλόν, ἀλεξίκακον, κ.τ.λ.

I come to two of the epigrams ascribed to *Plato*. It is remarkable that a very obvious blunder has not been detected in the epigram on Archeanassa, which Bergk numbers 30. It occurs in nearly the same form in Athenaeus and in Diogenes Laertius, and Bergk writes it thus :

Ἀρχεάνασσαν ἔχω τὴν ἐκ Κολοφῶνος ἐταίρην,
 ἧς καὶ ἐπὶ ῥυτίδων πικρὸς ἔπεστιν ἔρως.
 ᾧ δειλοὶ νεότητος ἀπαντήσαντες ἐκείνης
 πρωτοπλόου, δι' ὅσης ἤλθετε πυρκαϊῆς.

Two things lead us to suspect ἀπαντήσαντες: first the construction, for ἀπαντᾶν does not take a genitive, secondly the comparative weakness and colourlessness of the word. As soon as our suspicion is aroused, we see of course that the author of the lines wrote ἀπαρθήσαντες or perhaps ἀπαρθίσσαντες 'culled the flower.' After thinking of this, I found it most conclusively confirmed by the other and quite different form in which the third line appears in the Anthology (7. 217) :

ἂ νέον ἥβης ἄνθος ἀποδρέψαντες ἐρασταί.

Ἀπανθεῖν seems not to occur elsewhere except in the neuter sense of 'ceasing to flower,' 'fading,' and ἀπαρθίζω is 'to pluck a flower.'

But, it will be said, what a dreadful mixture of metaphors! a flower, a first voyage, and a conflagration, all in a couplet! Can anyone have written so badly! As it happens, *πρωτοπλόου* is the reading in Diogenes and it also appears as a variant in the Anthology, while the first hand in the Anthology gives *πρωτοβόλου*, and Athenaeus *πρωτοπόρου*. Now that we have got *ἀπανθήσαντες*, there is no difficulty in seeing that *πρωτοβόλου* is the right word. Another epigram in the Anthology (5. 123), ascribed to Philodemus, speaks of *βότρυν ὁ παρθενίους πρωτοβολῶν χάριτας* (cf. *ib.* 61. 6), and *πρωτοβολεῖν* of 'budding' is also quoted from the Septuagint. Thus *ἀπανθήσαντες* and *πρωτοβόλου* confirm one another. It is a pleasure to save the unknown author from the discredit of mixing three metaphors together, but I fear we must still allow that he mixed two. The water and fire of the common reading, *ὄντες ἔχθιστοι τὸ πρῶν*, were however more offensive.

There is another epigram ascribed to Plato (29), about which I wish to say a word, though not to offer any emendation. It is the well-known couplet on Aristophanes, of which Bergk says *dignum praeconium non minus eo qui laudatur quam qui edixit*, showing that he, like some others, still believes this epigram to be Plato's, while giving up many of the rest:

Αἱ Χάριτες τέμενός τι λαβεῖν ὅπερ οὐχὶ πεσεῖται
ζητοῦσαι ψυχὴν ἡδρον Ἀριστοφάνους.

Short as it is, it contains one thing, if not two, which points to a late origin. First *τέμενος πεσεῖται* is a dubious phrase. A *τέμενος* is not a building: it is only a piece of land: and it cannot, properly speaking, fall down. On the other hand Pindar, Herodotus, and possibly other writers, apply to it words which connote the erecting of something. Pindar has (*Pyth.* 4. 201) *ἀγρὸν Ποσειδάωνος ἔσσαντ' εἰναλίου τέμενος*. Herodotus writes (2. 178) *τὸ μὲν νῦν μέγιστον αὐτῶν τέμενος . . . αἶδε πόλεις εἰσὶ αἱ ἰδρυμέναί κουῇ* and *λῖγυῇται . . . ἰδρύσαντο τέμενος Διὸς*. (Timoth. *Pers.* 210 *τρόπαια στησάμενοι, Διὸς ἀγρότατον τέμενος*, is a little different.) If a *τέμενος* could be spoken of as set up, it might perhaps also be spoken of as falling down, though to me the expression seems somewhat strange. In later

Greek the distinction between a τέμειος and a building seems to have been less clear : see for instance τὰς θύρας τοῦ τεμένους πλίνθω φράξας in the story of Pausanias in Plut. *Mor.* 308 B, compared with the use of τέμενος *ib.* A.

But what certainly admits of no defence is the relative pronoun ὅπερ in connexion with τέμενός τι. "Ὅσπερ is the most definite and precise of relatives, meaning *just the person who or thing which* ; and therefore its very nature forbids its being connected in this way with the indefinite τις. 'Εκείνο (or αὐτό) τὸ τέμενος ὅπερ would be right enough : in poetry we could have without pronoun or article τέμενος ὅπερ ; but τέμενός τι ὅπερ is a monstrosity.¹ Now in late Greek the not very subtle distinction between ὅς ὅστις ὅσπερ was missed, and we frequently find ὅσπερ or ὅστις where no Attic writer of a good age would have used it. In this epigram a good writer must have said ὃ or ὃ τι οὐχὶ πεσεῖται, using the common idiom by which ὅς or ὅστις (not ὅσπερ) with a future has a sense like that of the Latin *qui* final with a subjunctive. The inevitable conclusion is that the epigram belongs to times much later than Plato, unless indeed the form in which it appears is wrong. Curiously enough in the anonymous life of Plato we find not ὅπερ οὐχὶ πεσεῖται ζητοῦσαι but ὅπερ ἤθελον εἶρεῖν διζόμεναι. But this preserves the ὅπερ, while the ἤθελον εἶρεῖν is very feeble with λαβεῖν διζόμεναι, and the form διζόμεναι is late. It should be noticed that all our evidence for the epigram is very late. It does not appear in the Anthology.

In the verses addressed to Demetrius Poliorcetes (Athen. 6. 253 D : given in Bergk *Carm. Pop.* 46), beginning

ὥς οἱ μέγιστοι τῶν θεῶν καὶ φίλτατοι
τῇ πόλει πάρευσιν
ἐνταῦθα (γὰρ Δῆμητρα καὶ) Δημήτριον
ἄμα παρήγ' ὁ καιρός,

¹ Such a use as that in Dem. 22 (Androton) 36 οὐδ' ἔστιν ἀπάσης τὸ πρῶγμα τῆς βουλῆς, ἀλλὰ τινῶν, ὅπερ εἰσὶν αἵτιοι τῶν κακῶν, and again *ib.* 38 Φίλιππος καὶ Ἀντιγένης καὶ ὁ ἀντιγραφεὺς καὶ τινὲς ἄλλοι ὅπερ κ.τ.λ., is essentially different. There τινὲς means certain specific persons, not some persons or other. The Graces were not seeking for a certain τέμενος, already known to them, which would never fall.

παρῆγ' is Porson's emendation for παρῆν. But, as the perfect tense is needed, read παρῆχ'. Thus in some places the intransitive πέπραγα still lingers where the transitive πέπραχα is required: e.g. *Ar. Nic. Eth.* 9. 8. 1169 A 1 and 10. 8. 1179 A 11: *Poet.* 11. 3. 1452 A 36.

In the graceful and pleasing *Anacreontea* there are many things yet waiting to be put right. I will attempt a few of them, following Bergk's numeration.

7. 11 ὥς οὖν ἔτ' εὐδία 'στίν,
καὶ πῖνε καὶ κύβευε
καὶ σπένδε τῷ Δναίῳ,
μὴ νοῦσος ἦν τις ἔλθῃ
λέγῃ σε μὴ δεῖ πίνειν.

Μηδὲ πίνειν and μὴ πιεῖν δεῖν may be dismissed as unsuccessful ways of dealing with the last line. Probably οὐ δεῖ, λέγῃ, σε πίνειν is what the author wrote. The order of words got turned into the λέγῃ σε οὐ δεῖ πίνειν, and then οὐ was altered to μὴ to avoid the hiatus. In 27 A 11 ὁ δ' Ἔρως, τόδ' ἐστίν, εἶπεν might easily have become ὁ δ' Ἔρως εἶπεν, τόδ' ἐστίν.

31. 9 When little Eros knocks at his door by night, the poet is made by the MS. to say

- τίς, ἔφην, θύρας ἀράσσει;
κατὰ μὲν σχίσεις ὀνείρους.

What he did say, I suspect, was κατὰ μὲν σκεδᾶς ὀνείρους, using κατασκειδαινύναι not in the sense in which we know it, but only as a stronger form of σκεδαινύναι. Cf. σκεδάσαι θέλω μερίμνας at the end of the poem preceding. In any case a long syllable in the fourth place of the verse cannot well be right, and therefore σχίσεις, σχίσας are sometimes read.

32. 8 The cicala is addressed

- σὺ δὲ φιλία γεωργῶν,
ἀπὸ μηδενός τι βλάπτων.
10 σὺ δὲ τίμιος βοτοῖσιν,
θέρεος γλυκὺς προφήτης.

Bergk thinks 8 and 9 a later edition, but this leaves the difficulty of 8 untouched. Rose (in the Teubner text,

1876) reads φίλτατος γεωργῶν, which is not very easy to understand. I accept however φίλτατος (φιλία fort. pro φιλτα, φιλτ. cf. *Bast* p. 790, says Rose) and change γεωργῶν to γεωργῶ. φίλτατος γεωργῶ is then parallel to τίμιος βοτοῖσιν.

33. 13 When Eros has been stung by a bee

εἰ τὸ κέντρον

πονεῖ τὸ τᾶς μελίττας,

15 πόσον δοκεῖς πονοῦσιν,

Ἔρως, ὅσους σὺ βάλλεις;

The transitive use of πονεῖ in 14 is no doubt a mistake, even if right in Pind. *P.* 4. 151. It is well known that copyists sometimes introduce a wrong word, because it occurs in the context before or after (cf. on Solon 13. 18 above). Πονεῖ is thus due to the πονοῦσιν of 15. The original word in such a case need not resemble the word obtruded, and therefore it is often impossible to say with certainty what it was. Here it may have been λυπεῖ or δάκνει. Aeschylus uses χρίει of the gadfly's sting.

34. 4

ἴν', ἂν θανεῖν ἐπέλθῃ,

λάβῃ τι καὶ παρέλθῃ.

Can θανεῖν be used thus for θάνατος? The poet says he would store up wealth, if wealth were of any avail, that death might take a bribe and pass him by. It is particularly strange to have θανεῖν as the subject of λάβῃ and παρέλθῃ. *Dying* may happen to a man, but *dying* cannot take a bribe and leave him: only *death* can do that. Read θάνατος.

As death must come, he goes on,

ἐμοὶ γένοιτο πίνειν,

πιόντι δ' οἶνον ἥδην

ἐμοῖς φίλοις συνεῖναι.

It would seem therefore that he wishes to drink in private, and after drinking (πιόντι) to join his friends as gentlemen in England join the ladies. We shall get his real wishes better, if we read πίνοντι.

35. 11

ἐθέλοντα δὲ φιλῆσαι

φύγον ἐξ ὕπνου με πάντες.

Δή for δέ is hardly suitable. Read ἐκφιλήσαι. Cf. Anthol. 12. 250. 3 ὃν περιπλεχθεὶς ἐξεφίλονν.

36. 9 (Bacchus)

δι' ὃν ἀμπαύεται λύπα.

Ἀμπαύεται has every appearance of being right, but it will not scan unless followed by a long vowel or diphthong to make its last syllable short. Perhaps therefore λύπα is a mistake for ἄλγος. A scholium on Aesch. *P.* V. 198 gives λύπη as an explanation of ἄλγος.

39. 6

χὺπὸ τὰ πέταλα δῶναι
ἀπαλὴν παῖδα κατέχων.

The nominative κατέχων is too irregular to be tolerated. I suspect the poet wrote κατέχονθ' ἀπαλὴν παῖδα. The order was changed and then the case altered. If I am not mistaken, the order of the words is wrong also in the first line of the poem, and for τι καλὸν ἐστι βαδίζειν we should read ἔστι τι καλὸν βαδίζειν. We must not begin with the enclitic τι.

48. 27

τὸ θανεῖν γὰρ μετὰ πάντων.

‘Death is in company with all men’ or ‘things’ makes no sense. Barnes μετὰ πάντα (Rose). But μετά and κατὰ are liable to get interchanged and κατὰ πάντων gives excellent sense. Death applies to all (Isocrates 8. 35 ταῦτ' εἰ μὴ κατὰ πάντων οὕτως εἴθισται συμβαίνειν) or is a sentence pronounced on all.

50. He calls on his slave to drench and stupefy him with wine:

12 βραχὺ μὴ ζῶντα καλύπτεις·
ὁ θανὼν οὐκ ἐπιθυμεῖ.

I cannot translate line 12 at all, though I should know what it meant if we had ταχὺ μὴ ζῶντα καλύψεις. But a less change would be βραχὺ . . . καλύπτειν or καλύπτει. The dead want nothing but a shroud.

58. 9 The swan of Cayster is unmetrically described as ποικίλον πτεροῖσι μέλπον | ἀνέμου σίνανλος ἤχη. Perhaps ποικίλον should be πυκινόν or πυκινούς.

VARIA.

Aeschylus *P.V.* 1030

ὥς ὅδ' οὐ πεπλασμένος
ὁ κόμπος, ἀλλὰ καὶ λίαν εἰρημένος.

λίαν εἰρημένος stands in M as a correction *ex* λείαν εἰρημένος *ut videtur* (Weeklein). If it were not for 1032, it might be possible to defend the words as meaning 'not feigned by me, Hermes, but spoken indeed by Zeus.' As however 1032 goes on

ψευδηγορεῖν γὰρ οὐκ ἐπίσταται στόμα
τὸ Δῖον, ἀλλὰ πᾶν ἔπος τελεῖ,

it is plain that πεπλασμένος too must refer to Zeus. Such conjectures as ἀληθινός and ἐτήτυμος are too unlike εἰρημένος to be plausible: εἰμαρμένος is the best so far. I should like to offer the alternative of ὠρισμένος *fated, settled*. Soph. *Ant.* 452 ὠρισεν νόμους: Ar. *Poet.* 1452 A 35 τῶν πρὸς εὐτυχίαν ἢ δυστυχίαν ὠρισμένων: Ennius *ap. Cic. Tusc.* 3. 25. 59 *morsque finita omnibus*.

Agam. 961

οἶκος δ' ὑπάρχει τῶνδε σὺν θεοῖς, ἄναξ,
ἔχειν· πένεσθαι δ' οὐκ ἐπίσταται δόμος.

Some editors have altered οἶκος to οἴκοις, which gives an easier construction but leaves the tautology, πένεσθαι κ.τ.λ. only repeating the words which precede. Perhaps we should read εἶκος δ' ὑπάρχειν, a use of εἶκος found in 575 and 586.

ib. 1327

ὡς βρότεια πράγματ'· εὐτυχοῦντα μὲν
σκιὰ τις ἀντρέψειεν· εἰ δὲ δυστυχῇ (or -χεῖ),
Βολαῖς ὑγρώσσω σπόγγος ὥλεσεν γραφήν.

ἀν τρέψειεν Porson. σκιά τις ἂν πρέψειεν Boissonade and others, trusting to the gloss of Photius, πρέψαι· τὸ ὁμοιωσαί· Δισχύλος. It is however strange that πρέπειν should have the transitive meaning of ὁμοιοῦν, and Photius' gloss is much too late to carry any great authority. The word γραφήν in 1329 points very clearly to γράψειεν as the original and almost requires it. I would read therefore σκιά τις ἂν γράψειεν. As Plato speak of σκιαγραφία ἀρετῆς and ἡδονῇ ἐσκιαγραφημένη, so Aeschylus here of what we may call a εὐτυχία ἐσκιαγραφημένη. Cf. Eur. fr. 618 τὸν ὄλβον οὐδὲν οὐδαμοῦ κρίνω βροτοῖς, ὃν γ' ἐξαλείφει ῥᾶον ἢ γραφήν θεός (this last obviously corrupt) and Jambl. *Protrept.* 8. 52 Α γνοίη δ' ἂν τις τὸ αὐτό . . . εἰ θεωρήσειεν ὑπ' αὐγὰς τὸν ἀνθρώπινον βίον· εὐρήσει γὰρ τὰ δοκοῦντα εἶναι μεγάλα τοῖς ἀνθρώποις πάντα ὄντα σκιαγραφίαν. For the confusion of τρεψ- and γραψ- cf. Plato *Soph.* 219 c, where B gives ἂν διαπρέψειεν, T ἂν διαγράψειεν, and Stobaeus' text ἀντρέψειεν : Diodorus 12. 12. 3 ἀπέγραψε or ἐπέγραψε τοῖς ἀμαρτάνοντας MSS., ἀπέτρεψε Hertlein convincingly.

After thinking of this I found from the note of Wecklein, who himself reads σκιά τις ἂν τρέψειεν with Porson, that Rauchenstein had conjectured σκιά τις ἂν γράψειεν.

* * *

Soph. *O.T.* 772

τῷ γὰρ ἂν καὶ μείζονι
λέξαιμ' ἂν ἢ σοὶ διὰ τύχης τοιαῶδ' ἰών ;

Is not this a case of the confusion of μείζων and ἀμείνων which I have elsewhere suggested in Plato *Phaedr.* 234 E? Cf. p. 233 above. No real parallel to μείζονι here is quoted, nor does μείζων ever mean *preferable* or *more suitable* : on the other hand καμείνονι would be just right, *to what better person than you?* i.e. *to what fitter person?* Jocasta has just called herself ἀξία μαθεῖν, and ἀμείνονι = ἀξιωτέρᾳ.

O.C. 266

τά γ' ἔργα μου
πεπονθότ' ἐστὶ μᾶλλον ἢ δεδρακότα.

I do not know whether Housman was the first to call these words in question, but he did so very effectively (in the

American Journal of Philology 13. 139), and for some years I did not doubt that he had emended them rightly in his

τά γ' ἔργα με
πεπονθότ' ἵστε μᾶλλον ἢ δεδρακότα.

But it occurs to me that another reading is possible, involving perhaps no more change than his:

τά γ' ἔργα μου
πεπονθότος τι μᾶλλον ἢ δεδρακός,

in which of course ἐστί is to be supplied with πεπονθότος τι might go either with the participles or with μᾶλλον.

* * *

Eur. *Hipp.* 114

ἡμεῖς δέ, τοὺς νέους γὰρ οὐ μιμητέον,
φρονούντες οὕτως ὥς πρέπει δούλοις λέγειν,
προσευξόμεσθα τοῖσι σοῖς ἀγάλμασιν,
δέσποινα Κύπρι.

L and P have φρονούντας, corrected in the second hand of L to the nominative in harmony with all other MSS. Great difficulty has been found in making sense of the line, and Wecklein enumerates more than twenty proposed alterations. Among them all I do not find the simple suggestion to alter φρονούντες by one letter and read φρεούντες. Hippolytus' servant admonishes his master as far as a slave may. Cf. *Med.* 61 ὦ μῶρος, εἰ χρὴ δεσπότας εἰπεῖν τόδε.

Bacch. 439

γελῶν δὲ καὶ δεῖν ἀπάγειν ἐφίετο
ἐμενέ τε, τοῦμόν εὐπρεπὲς ποιούμενος.

Thus the disguised Dionysus bore himself, when seized by the guards, one of whom is speaking. εὐπρεπὲς is puzzling and has been turned by conjecture into εὐτρεπὲς and εὐπετές. But εὐ here, as often in compounds, has got confused with α. What Euripides wrote was ἀπρεπὲς, and the feeling expressed is something like that of Marcellus in *Hamlet*,

We do it wrong, being so majestic,
To offer it the show of violence.

Ion 511: the chorus are certainly waiting not for Xuthus, on whom they, being women, are not in attendance, but for Creusa. Read therefore not δεσπότην φυλάσσετε but δεσπότην.

* * *

Shield of Heracles 147

ἐπὶ δὲ βλοσυροῖο μετώπου
δεινὴ Ἔρις πεπότῃτο κορύσσουσα κλόνον ἀνδρῶν.

There is no propriety here in the pluperfect, for which the imperfect ought rather to have been used. But, when we notice the very proper pluperfect τέτυκτο used several times (154, 208, etc.) to describe what *had been fashioned* on the shield and therefore was now to be seen on it, we may perhaps conjecture that the poet wrote πεποίῃτο. The more prosaic verb is used in 319 (ποίησε σάκος) instead of τεύχω.

In *Phaedrus* 244 c πετομένων should, I have suggested, be written for ποιουμένων.

* * *

Theognidea 183

Κριοὺς μὲν καὶ ὄνους διζήμεθα, Κύρνε, καὶ ἵππους
εὐγενέας, καὶ τις βούλεται ἐξ ἀγαθῶν
βήσεσθαι γῆμαι δὲ κακὴν κακοῦ οὐ μελεδαίνει
ἐσθλὸς ἀνὴρ κ.τ.λ.

For βήσεσθαι, which both in sense and in grammar is very questionable, there are not only the variants βίθεσθαι and βίνεσθαι, but in a passage ascribed in the text of Stobaeus to Xenophon (though it is pretty well agreed that there is some error here) we find the words quoted with κτήσασθαι (*Stob. Flor.* 88. 14). This suggests πάσασθαι, on which it would be a gloss, as the true reading. The participle occurs in line 146 χρήματα πασάμενος.

ib. 1013

Ἄ μάκαρ εὐδαίμων τε καὶ ὄλβιος ὅστις ἄπειρος
ἄθλων εἰς Ἀΐδεω δῶμα μέλαν κατέβη,
πρίν τ' ἐχθροὺς πτήξαι καὶ ὑπερβῆναί ποτ' ἀνάγκη
ἐξετάσαι τε φίλους ὄντιν' ἔχουσι νόον.

The transitive use of *πτήσσω* is very questionable and, even if admitted, not specially suitable here. In Xen. *Cynegeticus* 9. 5 I have proposed to turn the very odd *πιέσας* *ὡς ἐπὶ γῆν* (of a hare) into *πτήξας*, and I would suggest here that the reverse change be made, *πιέσαι* for *πτήξαι*. I take it that *ἐχθρούς* is the subject of *πιέσαι* and that by one of the rapid changes which occur in Greek the man himself is the subject of *ἐξετάσαι*. So for instance *Od.* 3. 16 *ὅπου κίθε γαῖα καὶ ὄντινα πότμον ἐπέσπεν*: Herod. 6. 30 *οὐτ' ἂν ἔπαθε κακὸν οὐδέν . . . ἀπῆκέ τ' ἂν αὐτῷ τὴν αἰτίαν*: Thuc. 1. 51 *ἔπειτα δὲ ἔγνωσαν (οἱ Κερκυραῖοι) καὶ ὀρμίσαντο (οἱ Ἀθηναῖοι)*.

* *

Timon *ap.* Diog. L. 3. 7 and Hesych. Miles. 55, speaking of Plato,

*τῶν πάντων δ' ἡγείτο πλατίστατος ἀλλ' ἀγορητὴς
ἡδυεπὴς, τέττιξιν ἰσοκράγος, οἷ θ' Ἑκαδήμου
δένδρει ἐφεζόμενοι ὅπα λειριόεσαν ἰῖσι.*

According to Brandt (*Poesis Epica Graeca Ludibunda*, p. 102) the MSS. vary between *πλατίστατος*, *πλατίστακος*, *πλατύστακος*, *πλατύσπακος* and *πλατύστατος*. The forms *-ίστατος*, *-ύστατος*, are very unlikely for the superlative of *πλατύς*. Is it possible that *πλατύστομος* is what Timon wrote? The reference would be to the second etymology of *Plato* given by Diogenes, i.e. not to Plato's *εὐξία* or broadness (*πλατύτης*) of build, but to *τὴν πλατύτητα τῆς ἐρμηνείας*, his amplitude, copiousness, of expression. Cf. Olympiod. *Vit. Plat.* *διὰ τὸ πλατὺ καὶ κεχυμένον . . . τοῦ χαρακτήρος*. Timon means to say therefore that his utterance, though plentiful, was pleasant, like that of the cicadas.

* *

The dictum of Protagoras about the gods appears in many places in slightly different words. In modern books it is most often given as in Diogenes 9. 51: *περὶ μὲν θεῶν οὐκ ἔχω εἰδέναι οἷθ' ὡς εἰσὶν οἷθ' ὡς οὐκ εἰσὶν*. A number of other forms, not necessarily purporting to be verbally faithful, will be found in Mullach 2. 131, Diels 519. In the case of so famous a saying we should like to make

quite sure of the actual words. This is, I fear, impossible ; but has any one pointed out that οὐκ ἔχω εἰδέναι, which is the form in Suidas too, is not very likely to be right ? Οὐκ ἔχω εἰπεῖν, though apparently not given precisely by any authority, is much more the expression Protagoras would use. Εἰπεῖν or some such word follows ἔχω and οὐκ ἔχω in places innumerable ; but it would not be easy to find εἰδέναι after either of them. Indeed οὐκ ἔχω itself is very often roughly identical with οὐκ οἶδα, as in οὐκ ἔχω τίς ἂν γενοίμαν (Aesch. *P.V.* 904), and even the common οὐκ ἔχω ὃ τι λέγω. What he probably wrote, as we should, was *I cannot say*, not *I cannot know* ; and, if he had really meant *I cannot know*, he would probably have used another word or words, not ἔχω. Though not impossible then, οὐκ ἔχω εἰδέναι is improbable. Four quotations of the Greek given by Mullach, and now by Diels, who himself writes without comment οὐκ ἔχω οὐθ' ὥς κ.τ.λ., have οὐκ οἶδα, two οὐ δέναιμαι λέγειν. Cicero's Latin version in *N.D.* 1. 23. 63, which is really our earliest authority, *de divis neque ut sint neque ut non sint habeo dicere*, suggests οὐκ ἔχω εἰπεῖν. He says also (*ib.* 12. 29) *Protagoras, qui esse negat omnino de divis habere quod liqueat*, but this does not purport to be more than an equivalent. Perhaps then the evidence as a whole points to οὐκ ἔχω εἰπεῖν.

* * *

The sayings of Simonides (Grenfell and Hunt's *Hibeh Papyri*, vol. 1). In this interesting but obscure fragment Simonides is made to say that he was economical (φειδωλός), because μάλλον ἄχθοιτο τοῖς ἀνηλωμένοις ἢ τοῖς περιούσιν. In the last part of this some word like ἡδοίτο has been omitted. Lines 20-29 run χαλεπὸν [δ' εἶναι] τὸ μὴ χρῆσθαι τοῖς αὐ[τοῦ] . . . ικοῖς ἀλλὰ τοῖς ἀλλοτρίοις. τὸ δὲ ἀναλωθὲν ὀλίγον μὲν εἰληπται, προσαναλίσκεται δὲ τὸ διπλάσιον· διὸ δεῖ ἔλκειν τὰς ψήφους. καὶ τὸ παρ' αὐτοῦ δανείζεσθαι ὅταν τῇ ἀναγκαίᾳ καὶ φυσικῇ τροφῇ χρῆσται ὥσπερ τὰ ζῷα ἀπληγ. It is difficult to think of any substantive or substantivalised adjective that can be represented by . . . ικοῖς. [The letters ικο are not quite certain.] Perhaps the word was an adverb in -ως or -ικως. The last sentence is translated by the editors

'a man borrowed his own money when he used only necessary and natural food as the animals do.' This is however impossible, as *ὅταν* *χρήσηται* can only mean *after using*, not *at the time of using*. I incline to think this saying should be put after *τοῖς ἀλλοτρίοις*, so that the construction becomes *καὶ τὸ παρ' αὐτοῦ δανείζεσθαι* (*χαλεπὸν εἶναι*): or is it possible to carry on the force of *χαλεπὸν εἶναι* without transposition? The intervening words are translated 'expenditure is reckoned of slight account, and twice as much is spent again; so one should draw back the counters (?).' It would be hard to parallel such a sense of *ὀλίγον εἴληπται*, and *πλέον τὸ διπλάσιον* certainly points to *ὀλίγον*, not *ὀλίγου*. But I do not understand *τὸ ἀναλωθέν* any more than I do *διὸ . . . ψήφους*, and I rather conjecture it to be a mistake—due to *προσαναλίσκεται*—for another word, such as *τὸ δανεισθέν*, *τὸ ληφθέν*, referring to *τοῖς ἀλλοτρίοις*. It is also surprising that this saying should be in *oratio recta*, especially if it is in its right place. The infinitives *εἰλήφθαι*, *προσαναλίσκεσθαι*, *δεῖν* would be an easy correction.

* * *

Thuc. 2. 40. 3 *ἐν τε τοῖς αὐτοῖς οἰκείων ἅμα καὶ πολιτικῶν ἐπιμέλεια καὶ ἑτέροις πρὸς ἔργα τετραμμένοις τὰ πολιτικὰ μὴ ἐνδεῶς γινῶναι*. For *ἑτέροις*, which is at any rate at first sight obscure, *ἕτερα* and *έτεροῖα* have been proposed. I am not convinced that any change is required; but, if it is, I would suggest *ἑτέροις* <*ἕτερα*> *πρὸς ἔργα*. Thucydides seems not to use this double *ἕτερος* in the same way elsewhere, for expressions like 2. 51. 4 *ἕτερος ἀφ' ἑτέρου θεραπείας ἀναπιμπλόμενοι = ἀπ' ἀλλήλων* are different; but it is by no means uncommon in Greek. Cf. Eur. *Alc.* 893 *συμφορὰ δ' ἑτέρονς ἑτέρα πιέζει*: Ar. *Pol.* 1. 8. 1256 a 35 *οἱ δ' ἀπὸ θήρας ζῶσι καὶ θήρας ἕτεροι ἑτέρας*. In *Pol.* 4. 9. 1108 b 34 *πότερον ἕτερα καὶ ταῦτα θετέον ἢ τοῖς αὐτοῖς ἀποδοτέον* ἄμφω editors have assumed a similar omission and proposed to read <*ἑτέροις*> *ἕτερα*.

3. 11. 4 *ἐν τῷ αὐτῷ δὲ καὶ τὰ κράτιστα ἐπὶ τε τοὺς ὑποδεεστέρους πρῶτους ἐννεπὴγον καὶ τὰ τελευταῖα λιποῖτες τοῦ ἄλλου περιηρημένου ἀσθενέστερα ἔμελλον ἔξειν*.

The article with *τελευταία*, which must be predicative, seems grammatically indefensible. Krüger conjectured *τάδε* for *τά*. I should rather suggest *αὐτά*. *αὐ* might easily be lost after *αι*.

4. 36. 3 καὶ οἱ Λακεδαιμόνιοι βαλλόμενοι τε ἀμφοτέρωθεν ἤδη καὶ γιγνόμενοι ἐν τῷ αὐτῷ ξυμπτώματι, ὥς μικρὸν μεγάλῳ εἰκάσαι, τῷ ἐν Θερμοπύλαις—ἐκείνοί τε γὰρ τῇ ἀτραπῷ περιελθόντων τῶν Περσῶν διεφθάρησαν, οὗτοί τε ἀμφίβολοι ἤδη ὄντες οὐκέτι ἀντεῖχον, ἀλλὰ πολλοῖς τε ὀλίγοι μαχόμενοι καὶ ἀσθενείᾳ σωμάτων διὰ τὴν σιτόδειαν ὑπεχώρουν.

So no doubt the passage should be arranged, if it is what Thucydides wrote, and it is now supported by the Oxyrhynchus papyrus. Thucydides, we must suppose, forgot that the words *οὗτοί τε* κ.τ.λ. were part of a parenthesis, and went on with *ἀλλά . . . ὑπεχώρουν* as though they were the main sentence. This may have been the case. Yet in spite of the papyrus I would just suggest for consideration a minute change which may save the author's credit. *Ἀλλά* and *ἄμα* are often confused: probably in 8. 69. 1. Read *ἄμα* here, and the passage will run thus: *γιγνόμενοι ἐν τῷ αὐτῷ ξυμπτώματι τῷ ἐν Θερμοπύλαις (ἐκείνοί τε γὰρ τῇ ἀτραπῷ περιελθόντων τῶν Περσῶν διεφθάρησαν οὗτοί τε ἀμφίβολοι ἤδη ὄντες οὐκέτι ἀντεῖχον) ἄμα πολλοῖς τε ὀλίγοι μαχόμενοι καὶ ἀσθενείᾳ σωμάτων διὰ τὴν σιτόδειαν ὑπεχώρουν*. The word *ἄμα* emphasises the combination of two causes that made the Lacedaemonians give way. They were much outnumbered and at the same time they were much enfeebled.

* * *

Xen. *Anab.* 1. 8. 18 ταῖς ἀσπίσι πρὸς τὰ δόρατα ἐδοῦπήσαν. Did they really strike their shields upon their spears, and not rather their spears upon their shields, τοῖς δόρασι πρὸς τὰς ἀσπίδας as in Plut. *Eumenes* 14 (end) τάς τε ἀσπίδας ἀνείλοντο καὶ ταῖς σαρπίσais ἐπιδονπήσαντες ἠλάλαξαν? See index under 'Terminations interchanged' and *Xenophon and Others*, p. 303. A trilling example of the same error is Simplicius on the *Physics* (Brandis 4. 404b 11) μαρτυροῦντος περὶ τῶν πρῶτον καὶ Θεοφράστου γράψαντος

Εὐδήμῳ περί τινος αἰτοῦ τῶν διημαρτημένων ἀντιγράφων . . .
 'ὑπὲρ ὧν,' φησίν, ἐπέστειλας, where Εὐδήμου . . . αὐτῷ is
 plainly required. Read also ὡς γράψαντος, or γράψαντος γάρ.

* *

Aristotle *Rhet.* 3. 6. 1408 a 9 οἶον τὸ φάναι τὴν σάλπιγγα
 εἶναι μέλος ἄλυρον.

For εἶναι read ἰέναι as in Plato *Phil.* 51 D τὰς ἐν τι καθαρὸν
 εἰέσας μέλος: *Laws* 812 D ἄλλα . . . μέλη τῶν χορδῶν ἰεῖσῶν.
 A trumpet can be said to *emit*, but not to *be*, a strain of
 music.

Rhetoric 3. 15. 1416 a 21 ἄλλος (τρόπος) εἰ ἄλλοι ἐμπα-
 λαμβάνονται, οὓς ὁμολογοῦσι μὴ εἰόχους εἶναι τῇ διαβολῇ, οἷον
 εἰ ὅτι καθάριος ὁ μοιχός, καὶ ὁ δεῖνα ἄρα.

Another way of rebutting a charge against a man is to
 show that it rests upon some reasoning which, if admitted,
 would warrant a similar charge against some other man
 notoriously not liable to it. Instead therefore of the un-
 meaning words in the text read εἰ ὅτι καθάριος ὁ <δεῖνα>
 μοιχός, καὶ ὁ δεῖνα ἄρα: 'if, because A is a dandy, he is a
 rake, then B must be so too.'

Xenophanes *ap.* Aristotle *Rhet.* 1377 a 20 οὐκ ἴση πρό-
 κλησις αὕτη ἀσεβεῖ πρὸς εἰσεβῇ.

By reading δυσσεβεῖ for ἀσεβεῖ we get a good trochaic
 tetrameter. So in *Bacchae* 263, where our MSS. give τῆς
 εἰσεβεΐας and the *Christus Patiens* τῆς ἀσεβείας, there is no
 question that Reiske's τῆς δυσσεβείας is right.

περὶ ὕπνου 2. 455 a 16 ἔστι δέ τις καὶ κοινὴ δύναμις ἀκόλου-
 θοῦσα πάσαις (ταῖς αἰσθήσεσιν), ἣ καὶ ὅτι ὁρᾷ καὶ ἀκούει καὶ
 αἰσθάνεται. οὐ γὰρ δὴ τῇ γε ὅψει ὁρᾷ ὅτι ὁρᾷ. καὶ κρίνει δὴ καὶ
 δύναται κρίναι ὅτι ἕτερα τὰ γλυκέα τῶν λευκῶν οὔτε γεύσει οὔτε
 ὅψει οὔτε ἀμφοῖν, ἀλλὰ τινι κοινῇ μορίῳ τῶν αἰσθητηρίων
 ἀπάντων.

There is evidently something wrong about ἣ . . . αἰσθά-
 νεται, and one or two MSS. omit the last καί. I should
 rather conjecture that we ought to add something and read
 ἣ καὶ ὅτι ὁρᾷ καὶ ἀκούει καὶ <γεύεται> αἰσθάνεται. The loss
 of γεύεται will be due to homoeoteleuton. The use of

γαῖσις in the next sentence points to the probable occurrence of the word in this, and Aristotle has it several times in the same connection with ὄψις and ἀκοή. For a somewhat similar omission cf. *Magna Moralia* 2. 7. 1204b 8, ἀπὸ τοῦ ἀκοῦσαι καὶ <ιδεῖν καὶ> ὁσφρανθῆναι, where ιδεῖν καὶ is Susemihl's tolerably certain restoration from the words that come a few lines further, ἐπὶ δέ γε τοῦ ιδεῖν καὶ ἀκοῦσαι καὶ ὁσφρανθῆναι and from the fact that ιδεῖν and ἀκοῦσαι so constantly go together.

Problem. 33. 7 διὰ τί τὸν μὲν παρμὸν θεὸν ἡγοῦμεθα εἶναι, τὴν δὲ βῆλχα ἢ τὴν κόρυζαν οὐ; ἢ διότι ἐκ τοῦ θειοτάτου τῶν περὶ ἡμᾶς, τῆς κεφαλῆς, ὅθεν ὁ λογισμὸς ἐστι, γίγνεται;

Did the Greeks regard sneezing as a god? They called it 'a bird,' Aristophanes tells us, but to personify it as a god was more in the Roman way. Read θείον, which is indeed indicated by τοῦ θειοτάτου. In 33. 9 and in *Athen.* 66 c the word ἱερός is used of a sneeze.

[Aristotle] 'Αθ. Πολ. 3. 3 οἱ ἐννέα ἄρχοντες ὀμνύουσιν ὥσπερ ἐπὶ 'Ακάστου τὰ ὄρκια ποιήσιν.

So the editors, but the letters of τὰ ὄρκια appear to be very uncertain in the papyrus. The phrase would be an odd one and doubtful Greek. Can it be τὰ δίκαια?

ib. 5. 2 Solon is quoted as writing about the civil strife at Athens:

γινώσκω, καὶ μοι φρενὸς ἔνδοθεν ἄλγεα κεῖται,
 πρεσβυτάτην ἐσορῶν γαῖαν 'Ιαονίας
 καινομένην (Blass: καρφομένην Diels).

It is difficult to believe that καινομένη is a word that could be applied to a country. If the other letters were more rightly read by Blass than by Diels, is not *μαινομένην* what Solon wrote? If Aeschylus could make γῆ, meaning really its people, the subject of such words as στέρω (*Pers.* 548), αἰάζω (*ib.* 922), ποθῶ (*Ag.* 545) and Sophocles κληῖζω (*O.T.* 48), ἐπίσταμαι (*O.C.* 1006), there would seem no objection to γῆ *μαινομένη*. *O.T.* 636 γῆς οὕτω νοσοῦσης is very similar, and still more so the metaphorical νόσος of *Ant.* 1015 νοσεῖ πόλις. γῆ καινομένη is different.

In the well-known fragment ascribed for a long time to Dicaearchus (Müller, *F.H.G.* 2. 258. § 14) the writer describes the Thebans as *θρασεῖς καὶ ὑβρισταὶ καὶ ὑπερήφανοι πληκταὶ τε καὶ ἀδιάφοροι πρὸς πάντα ξένον καὶ δημότην*, where *ἀδιάφοροι* is understood, I imagine, in the unproved sense of *making no distinction*. No doubt the original word was *εὐδιάφοροι* (from *διαφέρεσθαι*) *quarrelsome*. It is needless to illustrate anything so common as this confusion of *εὐ-* and *ἀ-*. I will only point out two cases in which it does not appear to have been corrected hitherto.

Diodorus 13. 23. 4 οὐ γὰρ δυνατόν τοὺς ἄλλοις ἀνημέρως χρησαμένους αὐτοῖς παρ' ἑτέρων τυχεῖν ποτε φιλανθρωπίας, ἀλλὰ πρᾶξαντας δεινὰ παθεῖν εὐγνώμονα. This *contresens* has been dealt with in various ways, but to my mind it is clear that we should read *ἀγνώμονα*.

Again among the fragments above mentioned, collected by Mullach, we read (1. 489, 22) ἐν μὲν ταῖς μέθαις παροῦσιν, ἐν δὲ ταῖς ἀτιχίαις παρανοοῦσιν οἱ ἀνόητοι. Common sense would suggest *εὐτιχίαις*, even if we did not read two pages before (487, 54) ἐν μὲν τοῖς συμποσίοις ὁ μὴ παροῦν ἡδύτερος, ἐν δὲ τοῖς ἀγαθοῖς ὁ μὴ παρανομῶν. But the former passage also gives us a correction of the latter, *παρανοῶν* for *παρανομῶν*. This seems better than reading *παρανομοῦσι* in the former. Foolish men are often intoxicated by good luck, but there is no reason for saying that they proceed to break the law.

* * *

Theopompus (?) *Oxyrhynchus Papyri* v. 177. 10-16 a Boeotian party try to get up a war with Sparta, reckoning that Persia will find money, and that Corinth, Argos, and Athens will take part: *τούτους γὰρ ἐχθροὺς τοῖς Λακεδαιμονίοις ὄντας αὐτοῖς συμπαρασκευάσειν τοὺς πολίτας*. Read *τοὺς ὀπλίτας, ὀπλίτας παρασκευάζειν* corresponding closely to *χρήματα παρέχειν*. Similar confusion of the two words occurs elsewhere, *e.g.* Xen. *Hell.* 6. 2. 22 : 7. 2. 7 : 7. 2. 20 twice : Diod. 13. 38. 1 and 52. 1.

ib. 145. 17 *εἰδίδασκον αὐτοὺς ὅτι μέγαν αἰροῦνται κίνδυνον* is a mistake for *ἀναιροῦνται* (*av* lost after *μέγαν*) or possibly *αἴρονται*, cf. p. 277.

To fill gaps in the papyrus I suggest as a possibility in col. 2. 8 *δημαγωγοί* in its neutral sense: 3. 2-3 <καὶ> *νεώς* and *τὴν μὲν ὑ<ποῦσαι> ναῖν*: 13. 14 *τὴν πόλιν διὰ π<ειθοῦς εἰ>χον* and 16-17 *σ<ίλλογον> . . . πολύν*, though the MS. *πολύ* is certainly against this. In 2. 23 *τῶν νήσων τινὰς τῶν ἐπ' Ἀθηναίοις οὐσῶν* ought not ἐπ' to be ὑπ'? It is ὑπό, not ἐπί, that expresses regular subordination. The editors' *γίνεσθαι* in 2. 2 should surely be *γενέσθαι*.

* * *

Herondas 7. 102 *κῆν τέσσαράς μοι Δαρεικοὺς ὑπόσχηται*.

As a spondee in the fourth foot is not possible, may not *Δαρεικοὺς* be a gloss which has ousted the real word, *τοξότας*? We know from Plut. *Agēs*. 15 that the Daric was sometimes called *τοξότης* from its stamp: *τοῦ Περσικοῦ νομίσματος χάραγμα τοξότην ἔχοντος, ἀναξενγνίων ἔφη μυρίοις τοξόταις ἐξελαύνεσθαι τῆς Ἀσίας*. In 3. 7 *καὶ γὰρ οὐδ' ἀπαρκεῖσιν αἱ ἀστραγάλοι, Λαμπρίσκε, ἰ* think it certain that, as I and others suggested when the papyrus was first published, *ἀστραγάλοι* is a gloss on *δορκάδες*, the name given them in line 63 *τῇσι δορκάσιν πέμπειν ἄστραβδα* (cf. *δορκαλίδες* in 19), though Blass and Wilamowitz actually thought that Herondas wrote here a trochee (*ἀστρα-*).

ib. 4. 12 *τοῦ ἀλέκτορος τοῦδ' ὄντιν' οἰκίης τοίχων | κήρυκα θύω*.

I still think there is a considerable chance that Herondas wrote not *τοίχων*, which has offended many scholars as quite superfluous, but *τρηχέρ*, a word constantly used of voices.

* * *

Diodorus 14. 62. 2 *διακόσαι μὲν γὰρ καὶ πεντήκοντα μακραὶ ναῦς εἰσέπλεον . . . , μετὰ δὲ ταῦτα αἱ φορτηγοὶ ναῦς εἰσθεόμεναι μὲν ὑπὲρ τρισχιλίας, φέρονσαι δὲ πλείους τῶν πεντακοσίων, αἱ δὲ πᾶσαι σχεδὸν δισχιλίας*.

I will not attempt to deal with the arithmetic of this passage, but I think it is possible to correct *εἰσθεόμεναι* with fair certainty, though Vogel's critical notes offer

nothing more satisfactory than 'εἰσέθεον κεραὶ Sintenis et Madvig, εἰς πόλεμον (vel λιμένα) Warm, οἰσόμεναι Stroth.' What lurks under it is surely εἰς ἀριθμόν, a regular expression for *in number*.

* * *

Plutarch *Mor.* 2 D οἱ δ' ἀρμάττειοι τροχοὶ τόνῳ καμφθέιτες οὐδ' ἂν εἴ τι γένοιτο τὴν ἐξ ἀρχῆς δύναιντ' ἀναλαβεῖν εὐθνωρίαν.

Read τόνῳ, comparing *Bacchae* 1066 κυρτὸς τροχὸς τόνῳ γραφόμενος (though the meaning there is disputed), etc.

[Steele in *Spectator* 364, paragraph 7 *This must certainly be a most charming exercise to the mind that is rightly turn'd for it.* This may be right, but more than the *turn* of mind is in question: past reading is certainly necessary. Did he write *tun'd*? There are other misprints still in the *Spectator*.]

* * *

Appian *Celt.* 8 προσίσθε τῷ ἔργῳ.

Neither προσίσθε nor προστίθεσθε, which is suggested, can mean *apply yourselves to*. Probably πρόσκεισθε was the word.

* * *

Athenaeus 507 C Σωκράτης . . . ἐνύπνιον ἔφησεν ἑωρακέαι πλειόνων παρόντων· δοκεῖν γὰρ ἔφη τὸν Πλάτωνα κορώνην γερόμενον ἐπὶ τὴν κεφαλὴν μου ἀναπηδήσαντα τὸ φαλακρόν μου κατασκαριφᾶν καὶ κρώζειν περιβλέπουσαν.

Kaibel omits μου in both places as *ab epitomatore additum*. A much safer and more obvious change is to substitute ἐδόκουν for δοκεῖν. It is the regular word in telling a dream, e.g. *Ar. Vesp.* 15 ἐδόκουν ἄετὸν καταπτόμενον κ.τ.λ.

Posidonius *ap.* Athenaeus 234 A, after mentioning the condemnation of Gylippus for embezzlement, adds τοῦ δὲ ἀτατιθεμένου θεῷ καὶ συγχωρουμένου δήμου καθάπερ κοσμήματος καὶ κτήματος (*i.e.* gold) οὐ ῥάδιον ἦν τὸν θιγτὸν ὀλίγων γενέσθαι.

In this passage *δήμουν* seems quite unmeaning, and, if it were right, some word like *ιδία* would have been introduced later on to balance it as *θητηόν* balances *θεῶ*. It is probably just a mistake for *δήπου* or *δή*.

* * *

Lucian *Somn.* 9 οὐδὲν γὰρ ὅτι μὴ ἐργάτης ἔσει τῷ σώματι ποικῶν κὰν τούτῳ τὴν ἅπασαν ἐλπίδα τοῦ βίου τεθειμένος, ἀφανὴς μὲν αὐτὸς ὢν, ὀλίγα καὶ ἀγεννῇ λαμβάνων κ.τ.λ.

For *λαμβάνων* read *μαθάνων*. The word *λαμβάνω* is used but little of mental acquisitions; chiefly of material gain, on which so much stress ought not to be laid at this point. Nor would *ἀγεννῇ λαμβάνων* be a proper phrase in that sense: a man *λαμβάνει* ἐξ *ἀγεννῶν*, not *ἀγεννῇ λαμβάνει*. With *ὀλίγα καὶ ἀγεννῇ μαθάνων* is contrasted in 10 especially καὶ ὅλως ἅπαντα ὁπόσα ἐστὶ τά τε θεῖα τά τ' ἀνθρώπινα οὐκ ἐς μακράν σε διδάξομαι.

Vit. Auct. 14

ΩΝ. τί γὰρ ὁ αἰὼν ἐστι;

ΗΡΑΚ. παῖς παίζων, πεσσεύων, διαφερόμενος.

In the words *παῖς παίζων πεσσεύων* Heraclitus is of course quoting himself: *fragm.* 52 Diels (79 Bywater) αἰὼν παῖς ἐστὶ παίζων πεσσεύων. When we notice how in the context both before and after he is made to use terms in pairs, usually antithetic (*τέρψις ἀτερψίῃ, γνῶσις ἀγνωσίῃ*, etc., and again *θεοὶ θνητοί, ἄνθρωποι ἀθάνατοι*), and when we call to mind *fragm.* 10 (Byw. 59) ὅλα καὶ οὐχ ὅλα, *συμφερόμενον διαφερόμενον, συνᾶδον διαδον*, does it not seem likely that we should read here in Lucian <*συμφερόμενος*> *διαφερόμενος*? The MS. which Sommerbrodt calls *ψ* seems actually to have *συμφερόμενος* written above *διαφερόμενος*.

In a similar way I suspect an omission in § 5 καὶ σεωντὸν ἕνα δοκέοντα καὶ ἄλλον ὁρεόμενον ἄλλον ἐόντα εἶσεαι. The words *ἄλλον . . . ἐόντα* are complete in themselves and *ἕνα δοκέοντα* only confuses them. Did not Lucian write something like *ἕνα δοκέοντα <πολλοὺς ἐόντα>!* So just below *ἀλλαττόμενον ἐς μορφὰς πλείονας*. Cf. *Theaet.* 166 B (do you think he will admit) τὸν εἶναί τινα ἀλλ' οὐχὶ τοὺς;

Vera Hist. 1. 29 (end) μαλακῶς ἐνδιδόντος τοῦ πνεύματος καὶ συνιζάνοντος ἐπὶ τὴν θάλατταν κατετέθημεν.

'Let down' is what we want, not 'laid down.' Read καθείθημεν from καθίημι, a form corrupted in consequence of its rarity: indeed parts of ἵημι (especially καθίημι, μεθίημι) are often altered to parts of τίθημι. Cf. § 9 καθήκεν εἰς τὸ πέλαγος, where there is the v.l. κατέθηκεν, and Book 2. 2 τὸ πλοῖον . . . καθήκαμεν ἐς τὴν θάλατταν, which has escaped corruption: *ib.* 43 Cobet has already corrected καταθέντες τὴν ναῦν το καθέντες. (In *Luc. Pisc.* 47 and 51 I suspect that the aorists καθήκεν and καθήκα are a mistake for the perfects καθεῖκεν and καθεῖκα, due again to comparative rarity of form.)

Gallus 1. The cock says to its owner ὦμην τι χαριέσθαι σοι προλαμβάνων τῆς νεκτὸς ὅποσον ἂν δυναίμην φθονῶν.

For the meaningless φθονῶν, omitted by Dindorf and perhaps partly due to φθορερόν preceding, read φωνῶν. Cf. ὀξύφωνος above and ἀφωνότερος below.

Rhet. Praec. 22 ἦν μὲν τις καλῶς εἶπῃ . . . ἦν δὲ μετρίως ἐνεχθῆ, κ.τ.λ.

Read λεχθῆ for ἐνεχθῆ.

Lucian (?) *Amores* 44, speaking of an ordinary boy's life, describes how he gets up and goes out in the morning τὴν ἱερὰν χλαμύδα ταῖς ἐπωμίαις περόναις συρράψας. Why should his chlamys be called ἱερὰ? What it no doubt really was is ἐρεᾶ, woollen, as Plato *Crat.* 389 B speaks of a ἱμάτιον λινοῦν ἢ ἐρεοῦν and in *Polit.* more than once of ἐσθῆς ἐρεᾶ.

* * *

Aelian Var. Hist. 9. 3. Κλεῖτος δ' εἴποτε μέλλοι τισὶ χρηματίζειν, ἐπὶ πορφυρῶν εἰμάτων βαδίζων τοὺς δεομένους προσίετο.

Certainly Clitus did not come to meet his petitioners, nor did they find him walking about. For βαδίζων read καθίζων. β and κ are often confused, and in *Pherecr. jr.* 36 MSS. vary between ἐβαδίζομεν and ἐκαθίζομεν.

* * *

Clem. Al. *Strom.* 5. 3. 17 (654 P) ἀγνοήσας τις ἐζήτησεν καὶ ζητήσας εὐρίσκει τὸν διδάσκαλον ἐνῶν τε ἐπίστευσεν καὶ πιστεύσας ἤλπισεν ἀγαπήσας τε ἐντεῦθεν ἐξομοιοῦται τῷ ἡγαπημένῳ.

Stählin in the notes to his recent text does not mention that doubt has ever been thrown upon ἤλπισεν, but I can hardly believe that the very obvious ἡγάπησεν has not been suggested. The trick of the sentence requires it, and ἤλπισεν seems deficient in meaning.

* * *

Aspasius in *Eth. Nicom.* 4. 14. (Heylbut p. 125. 24). Expounding the character of Aristotle's βωμολόχος as πάντως τοῦ γελοίου στοχαζόμενος, Aspasius says εἰσὶ τινες οἱ τὸ παράπαν οὐκ ἀξιοῦσι χρῆσθαι τῇ παιδιᾷ καὶ οὐτ' αὐτοὶ ἂν εἴποιεν πλέον τι οὐτ' ἄλλων ἀκούσειαν ἂν ἡδέως.

πλέον τι makes no sense and is probably a mistake for γελιόν τι. γ and π are liable to confusion, as in the familiar case of πῶμα and γράμμα.

* * *

Heliodorus the paraphrast of the *Nicomachean Ethics*, writing on *Eth.* 8. 5, says (Heylbut p. 169. 37) συνάπτει δὲ τοὺς φίλους τὸ τοῖς αὐτοῖς χαίρειν καὶ τοὺς αὐτοὺς φιλεῖν. διὰ τοῦτο γὰρ ὁ Σωκράτης φιλεῖ τὸν Πλάτωνα, ὅτι τὸν Σωκράτη ἄμφω φιλοῦσι καὶ τοῖς Σωκράτους ἀγαθοῖς ἄμφω χαίρουσι. Socrates loving Plato because both love Socrates is nonsense, and it is odd that Heylbut did not see this or, seeing it, could not put it right. For ὁ Σωκράτης read ὁ Ἰσοκράτης. Cobet in *Novae Lectiones* p. 677 mentions two or three instances of the same blunder and has corrected it also in Aelian *V. H.* 2. 36.

* * *

Two Pythagorean comparisons (Mallach 1, p. 489), preserved to us by Stobaeus, admit of very obvious correction.

32 οὐτε τὰ τοῦ Ἀχιλλέως ὅπλα τῷ Θερσίτῃ οὐτε τὰ τῆς ψυχῆς ἀγαθὰ τῷ ἄφρονι ἀρμόττει.

τῆς ψυχῆς should be τῆς τύχης. How can a fool have the goods of the mind? The confusion of ψυχῇ, τύχῃ is quite well known, e.g. Isocr. 12. 9. In a fragment ascribed to Democritus (Mullach 1, p. 341) ἀνοήμονες βυσμοῦνται τοῖσι τῆς ψυχῆς κέρδεσιν· οἱ δὲ τῶν τοιῶνδε θαύμονες τοῖσι τῆς σοφίης I think the correction τύχης has been made.

35 οὔτε πῦρ ἱματίῳ περιστέλλαι δυνατόν οὔτε αἰσχρὸν ἀμάρτημα χρόνῳ.

The confusion of χρόνος and λόγος is equally well established. Read λόγῳ for χρόνῳ, comparing the saying (Mullach 1, p. 501) τὰ ἀμαρτήματά σου πειρῶ μὴ λόγοις ἐπικαλύπτειν ἀλλὰ θεραπεύειν ἐλέγχοις.

* * *

Platonius *de Diff. Charact.* ὁ δὲ Ἀριστοφάνης τὸν μέσον ἐλάλακε τῶν ἀνδρῶν χαρακτῆρα, intermediate, that is, between Cratinus and Eupolis. Though something like μέσον or μέσῃν ὁδὸν ἐλαίνειν would be intelligible, I am inclined to think that μέσον ἐλαίνειν χαρακτῆρα is not right and that for ἐλάλακε we should read ἐζήλωκε, a word constantly used in these writings.

* * *

Vita Aeschyli πολλῶ χαλεπώτερον ἦν ἐπὶ Θεσπιδι Φρυγνέῳ τε καὶ Χοιρίῳ εἰς τοσόνδε μεγέθους τὴν τραγῳδίαν προαγαγεῖν ἢ ἐπ' Αἰσχύλῳ εἰπόντα εἰς τὴν Σοφοκλέους ἐλθεῖν τελειότητα.

In spite of one or two other passages (e.g. *schol. Ar. Ach.* 378) I cannot believe that εἰπεῖν was thus used of dramatists. Here εἰπόντα is a very obvious conjecture, *coming after Aeschylus*. Cf. Isocr. 4. 74 χαλεπὸν ἔστιν ἵστατον ἐπελθόντα λέγειν περὶ πραγμάτων τάλαι προειλημμένων. The two verbs occur together as variants Plato *Rep.* 400 A (Schneider) and Aristot. *Post. An.* 93 16 A (Waitz). Twice at least in Plutarch's *Moralia*, 405 F and 1108 F, ἐπιών is necessarily corrected to εἰπών.

* * *

Stob. *Flor.* 4. 107 Ζήνων δὲ ἔφη γέλοιον ἐκάστους (ἐκάστον) μὲν τοῖς πράγμασιν ὥς δέῃ ζῆν μὴ προσέχειν ὥς οὐκ εἰδότες, τὸν δὲ παρὰ πάντων ἔπαιον θαυμάζειν ὥς ἐχόμενον κρίσεως.

I do not know what sense readers have attached to *πράγμασιν*. Read *προστάγμασιν*, the confusion of *πράττω* and *προστάττω* being well known (*e.g.* Ar. *Eth.* 5. 2. 1130 b 23 : Plato *Rep.* 407 D : Lys. 14. 20 and 21, etc., 25. 13 : Isocr. 2. 34). We must adopt the variant *ἐκάστων* to which *εἰδότων* refers loosely, unless *ἐκάστων* was the original.

* * *

Suidas s.v. *Σόφρων*. τοῖς δὲ χρόνοις ἦν κατὰ Ξέρξην καὶ Εὐριπίδην.

Not only is Xerxes an odd person to date a Sicilian author by, but he does not at all harmonise with Euripides. The *floruit* of the two would be very different. Sophron too was almost certainly later than Xerxes. Can we find any Greek writer or thinker of about the same date as Euripides, whose name might conceivably get distorted into *Xerxes*? Anaxagoras seems to satisfy these conditions. If *κατ' Ἀναξαγόραν* (*a* followed by a consonant four times running) became by accident *καταξαγόραν*, it would be a fairly easy step to *κατὰ Ξέρξην*. By a similar process probably the absurd word *συνεξάρχειν* in *Axiochus* 368 D (*οὐ γὰρ ἐφαίνεται μοι σεμνὸν μαινομένῳ δήμῳ συνεξάρχειν*) was produced out of *συνεξαμαρτεῖν*, *αμ* having been lost before *αρ*.

SILVA CRITICA

THE following is a very miscellaneous collection of emendations which have accumulated in a notebook during a good many years and which relate to all sorts of books and periods from the *Iliad* to Eudocia's *Violarium*. In the order of passages I have had no regard to chronology, as that matters nothing to the present purpose. But by some degree of system and arrangement I have tried to make the *silva* rather less of a jungle than it was at first. There are certain prose writers, Aristotle for instance, Thucydides, Diodorus, Lucian, about whom I have many suggestions as yet unpublished to make, and in whom I could have found further examples of errors here illustrated; but I have reserved them for future discussion and put hardly anything from them into the following series.

One of the commonest of mistakes is the substitution of a *present* tense for a *future*.

Sometimes it is only a matter of accent, and of this μένω for μενῶ is a frequent example. Polyb. 19. 11. 2 πεπεισμένων . . . μένειν τοὺς ὑπάτους should be μενεῖν: they were persuaded they would remain. Arrian *An.* 5. 10. 1 ταύτην τὴν ὥραν . . . προσμένειν . . . ἔφασκεν, εἰ ἐν τῷ τότε ἔργοιτο: the optative in itself points clearly to προσμενεῖν. *Anacreontea* 19. 7 καὶ λύσῃ δέ τις αὐτόν, οὐκ ἔξεισι, μένει δέ: it is all future —if released, he will not depart but still stay. Cf. 14. 19, 20. In Aesch. *Eum.* 497 read πάθῃα προσμενεῖ, to harmonise with two futures before it; in 894 καὶ δὴ δέδεγμαν τίς δέ μοι τιμὴ μενεῖ; seems very probable (as does the ἔξειν conjectured in 892); cf. Eur. *Med.* 386: *Hel.* 1059: *Androm.* 334.

The schol. Ar. *Nub.* 441 must be πιστευθῆναι αὐτὸν ἐμμενείν, and ἐπαγγελόμενος ὑπομενείν: the paraphrast to Ar. *Eth.* in Heylbut p. 194. 17 μενείν: Sext. *Empir. adv. Math.* 9. 62 διαμενεί. In Eudocia 903 there are three futures corrupted together, ὅρκους ὅτι δὴ δεκαετίαν μένουσι καὶ στέργουνσι τοὺς . . . νόμους καί . . . τὸ τηνικάδε λύουσι, for we must read μενοῦσι . . . στέρξουνσι . . . λύσουσι.

Again where the σ of the future has been lost—[Ar.] *Oecon.* 2. 23. 1350 a 33 τῶν στρατιωτῶν . . . πρὸς τοὺς ὑπεναντίους φασκόντων ἀποπορεύεσθαι: Polyb. 4. 74. 6 οὐκ ἂν ἠπόρησαν ξένων καὶ μισθοφόρων τῶν . . . παρεφδρευνόντων (probably), and 29. 8. 7 πέμψειν ἔφη . . . κάκεῖ μεσιτεύεσθαι: Philo *de Plant. Noë* 2. 176 (Wendland) οὐκ ἄρα μεθύει ὁ ἀστειὸς (the future is constantly used of what the philosopher etc. *will do*); or where the future ψ and ξ has become φ and χ or γ: Plut. *Mor.* 350 B Αἰσχίνης σκόπτων τὸν Δημοσθένην λέγειν φησὶν ὅτι γράφεται . . . διαδικασίαν, where we have Aeschines' own words in *Ctes.* 146 διαδικασίαν ἔφη γράφειν. I suspect Alexander said (Plut. *Alex.* 31) οὐ κλέψω τὴν νίκην, not οὐ κλέπτω: cf. the version in Curt. *Ruf.* 4. 13. 8 (47) *meae gloriae . . . furtum noctis ob stare non patiar*. Read also in Eudocia 373 οὐ καταλείψω τὸν υἱὸν μόνον. D. Hal. *A.R.* 5. 29. 1 read καὶ κατορθώσαντι καὶ διαμαρτῶντι τῆς ἐλπίδος ἀποθανεῖν ὑπάρξει μοι, *it will be in my power*, and at the beginning of *Anacreontea* 16 γράφε μοι Βάθυλλον οὔτω τὸν ἔταιρον ὡς διδάξω (not διδάσκω), *as I am about to tell you*; cf. 15. 4 γράφε τὴν ἐμὴν ἑταίρην ἀπεοῦσαν ὡς ἂν εἶπω. Perhaps ἐλεγχόντων and ἐλέγξει in Plut. *Mor.* 411 B δεῖσθαι μέτρων . . . ἐλεγχόντων, where ἐλέγξουνσι follows, and Callim. 59. 3 οὐδ' ἔλαβ' ἐξέτασιν τῷ Φωκίῳ ἅτις ἐλέγχει τὸν φίλον, and ἀναιρξοσύνης in Porph. *de Abstin.* 1. 7 οὐδὲν προσεδείθησαν ἄλλης αἰτίας τῆς ἀναιργούσης αὐτούς: cf. *ib.* 9 ἐδέοντο τοῦ κωλύσοντος. Polyaeus certainly wrote 2. 3. 1 ὡς αὐτίκα ἀναστρέφουσαι, and no doubt *Erc.* 18. 6 χρήσομεν, not χρήζομεν, as logic and the *ληψόμεθα* following require: the future χρήσω is cited from the so-called Timaeus of Locri, and Herodotus has χρήσαι, χρήσας. In Sext. *Empir. adv. Math.* 1. 196 write περιτρέφονται and *Pyrrh. Hyp.* 1. 186 εἰσάξει.

Plut. *Mor.* 189 E ἐκέλευε τὰς οἰκίας ποιεῖν ἀπὸ πρότερος καὶ πελέκως μόνον αἰσχύνεσθαι (read αἰσχυνεῖσθαι) γὰρ εἰς οἰκίας

λιτὺς ἐκπόματα καὶ στρώματα καὶ τραπέζας πολυτελεῖς εἰσφέροντας: Euseb. *P.E.* 14. 21. 2 ἐτέρου δὲ τοῦ κρίνοντος (read κρινούτος, comparing passages with δεῖσθαι and ἀπορεῖν above): Sext. *Empir. adv. Math.* 10. 82 εἰ μὴ . . . φέροιτο, οὐ συμβάλλει (read συμβαλεῖ: indeed ἔσται immediately follows), and 1. 192 εἰ δ' οὐ δυσχεραίνουσιν (read δυσχερανοῦσιν) ἀλλὰ . . . συμπεριφέρονται τοῖς λεγομένοις, καὶ ἡμεῖς αὐτοῖς ἐπιμενοῦμεν: Arrian *Cyn.* 19 ἔστιν ὁ ἀγγελῶν: Athen. 416 A πυθομένου . . . ὅτι ἀπὸ τούτων ἐργάζοιτο, εἶπε Περσῶν ἀναριθμήτους συγκόψειν we plainly need the corresponding future ἐργάσοιτο and Anon. *Vita Platonis* (Didot p. 5. 44) ἔφησεν πάντας ἀνθρώπους σπουδάσειν . . . μηδένα δὲ δυνήσεσθαι, ἀλλ' ἕκαστον . . . ποιεῖσθαι the other futures call for ποιήσεσθαι.

D. Hal. *A.R.* 10. 4. 3 μέτεστι should be μετέσται and Aelian *V.H.* 13. 3 τῷ ἀνοίξαντι . . . οὐκ ἔσται (for ἔστιν) ἄμεινον. There are various places in better Greek where this correction has not yet been made, e.g. Ar. *Met.* 7. 6. 1045 a 17 where ἔσται should be read, corresponding with ἔσονται in the next clause.

Far less common in MSS. is the reverse substitution of future for present. In D. Hal. *A.R.* 10. 17. 5 κινδυνεύσομεν οὐχ ἔξειν is not good Greek: we must read either κινδυνεύομεν or οὐκ ἔχειν. Plut. *Mor.* 838 E φάμενος εἰς τὴν ἐπιούσαν ἦξειν read ἦκειν, for φάμενος here means *bidding them*.

Futures are written for *aorists*, e.g. Arrian *An.* 6. 6. 5 ὥς οὐκ ἂν διαφυλάξοντες, a very common blunder: Euseb. *P.E.* 7. 1. 3 παραστήσομεν . . . ἐπιδείξοντες, where the sense is *I will prove that we may legitimately borrow from barbarians by showing (or when I have shown) that the best Greek philosophers borrowed from them too*; and just in the same way 15. 62. 17 ἐπισκεπτέον ἀφ' ἐτέρας λόγων ἀρχῆς . . . τὴν διδασκαλίαν ποιησομένοις. In Theopomp. (?) *fr.* 344 δελεάσοντας is presumably a misprint for δελεάσαντας.

Aorists for *futures*. Arrian *An.* 4. 4. 3 οὐκ ἔφη ἀποδείξασθαι: 15. 4 ἔφασκε . . . καταστρέψασθαι: 29. 1 ἡγήσασθαι φάσκοντες: 5. 27. 2 πείσας μὲν ἄξειν φῆς, πεισθεὶς δὲ οὐ βιάσασθαι: Pollux 8. 86 ὄμνηον . . . συμφυλάξιν τοὺς νόμους καὶ μὴ δωροδοκήσειν ἢ χρυσοῖν ἀνδριάντα ἀποτίσαι. Anthol. 9. 189. 3 ἔλθετε πρὸς τέμενος . . . ἔνθα καλὸν στήσασθε

θεῇ χορόν should no doubt be *στήσεσθε*; cf. the futures with *ἔνθα* Soph. *El.* 436, *Aj.* 659 and 1166.

Presents are sometimes written for *imperfects*, especially *δοκεῖ* for *ἐδόκει*: Philochorus *fr.* 79 B *προχειροτονεῖ μὲν ὁ δῆμος . . . εἰ δοκεῖ τὸ ὄστρακον εἰσφέρειν ὅτε δὲ δοκεῖ, ἐφράσσεται σάνισιν ἢ ἀγορὰ καὶ κατελείποντο κ.τ.λ.*, where a number of past tenses shows what is plain enough even without them, that we must write *προὔχειροτόνει . . . εἰ ἐδόκει* and *ὅτε δ' ἐδόκει* (or possibly *δοκοίη*): Plut. *Mor.* 832 F (of Antiphon) *παρατέτακεν ἕως καταλύσεως τῆς δημοκρατίας . . . ἣν αὐτὸς δοκεῖ συγκατασκευάσαι*, where *ἐδόκει* was *thought* seems probable: *ib.* 868 D *εἰ ἐπιχειρεῖ . . . ἂρ' οὐκ ἂν αἰσχιστά κολακεύειν ἔδοξε* read *ἐπεχειρεῖ* and *schol. Ar. Vesp.* 1018 *ἐπεκοῦρει* in *οὐκ ἐκ τοῦ φανεροῦ, φησιν, ἐπικουρεῖ ὁ ποιητὴς τοῖς θεαταῖς ὑμῶν*, where the text refers to the past.

Imperfect for present in Westermann *Vit. Script.* 104. 25 *ἐδόκει* (read *δοκεῖ*) δ' Ἀντίμαχος οὗτος ψήφισμα πεποιημέναι.

Plut. *Mor.* 182 D, a slave having been enfranchised, *οὐκ ἂν ἐβουλόμην* (said his master) *εἶνα Ἀθηναίων (-ων?) ὑπ' ἐμοῦ μαστιγοῦσθαι*. Read *μεμαστιγῶσθαι*, *perfect* for *present*, as any flogging must surely have been then in the past.

Exchange of verbal terminations.

-ειν -ει. Euseb. *P.E.* 2. 6. 11 read *τυγχάνει*: Περὶ Κωμῶδ. 8. 26 (Bergk) *ἔχειν* for *ἔχει*: Hermogenes (Walz 3. 383. 13) *ἀμοιρεῖ*.

-ειν -ει. Sext. Empir. *adv. Math.* 1. 203 read *ἦκεν* for *ἦκει* and 7. 77 *εἰ . . . συμβεβήκει* for *εἰ . . . συμβέβηκεν* and again *εἰ . . . συμβέβηκε* for *εἰ . . . συμβεβήκει* (cf. the confusion in *Laches* 183 A).

-ειν -ων. Aesop 252 (Halm) *εἰ σωφρονεῖν γὰρ δυσκάθεκτος εἰ λέων, | πῶς νῦν μανεῖς οὐ μεστὰ δράσεις δακρύων*; write *σωφρονῶν* answering to *μανεῖς*.

-ειν -εν. Pind. *Nem.* 1. 27 *πράσσει γὰρ ἔργῳ μὲν σθένος, βοῦλαῖσι δὲ φρὴν ἐσσύμενον προῖδεν*. For the infinitive, which is very awkward, read *προΐδεν*.

-ει -ει. Anacreonta 17. 6 *δότε δ' ἀνθέων ἐκείνου | στεφάνους οἷοις πυκάζω | τὰ μέτωπα μὴ 'πικαίειν | τόδε καῦμα. οἷοις πυκάζω* cannot bear a final sense, *with which to shade*, and its ordinary sense would be very flat. Read then *πυκάζει*,

the subject being *he* (ἐκεῖνος), i.e. Bacchus and μὴ 'πικαίειν τ.κ. depending on δότε στεφάνους.

-ομεν -ουμεν -ωμεν, -όμεθα -ώμεθα. D. Hal. A.R. 7. 52. 2 εἰ δὲ φήσει, δειξάτω καὶ μὴθὲν ἔτι δεόμεθα λόγον. μὴθὲν shows δεόμεθα needed. Plut. Mor. 219 E συγχωροῦμεν Ἀλεξάνδρῳ ἐὰν θέλῃ θεὸς γενέσθαι should be written συγχωρῶμεν and perhaps θεόν or even θεῶ, for θ.γ. seems to depend less naturally on θέλῃ. Hermogenes (Walz 3. 200. 15) read λέγωμεν.

αι -αν. Arrian An. 7. 29. 1 μεταγνῶναί γε ἐφ' οἷς ἐπλημμέλησε μόνῳ οἷδα τῶν πάλαι βασιλέων Ἀλεξάνδρῳ ὑπάρξαι (read ὑπάρξαν) ὑπὸ γενναίότητος.

-αι -ει? Plut. Mor. 224 C ὅσον γὰρ εἴη πρᾶγμα, τοσοῦτον (τοσοῦτος?) καὶ ὁ λόγος ᾧ χρῆσαι. χρήσει? χρήσαι? ἄν?

-α -α. Sext. Empir. adv. Math. 1. 261 read ἀνίστα for ἀνιστᾶ.

-ιη -ειη. Cebes 3 εἰ μὲν οὖν αὐτὸ συνίη τις, ἐσφύζετο· εἰ δὲ μὴ συνίη, ἀπώλετο. Probably συνείη in both places and certainly ἀπώλλυτο.

-ητε -είτε. μὴ ἀγανακτῆτε should not be imputed to Polyænus (Exc. 31. 14) any more than μὴ ζητῆτε to Andoc. (2. 25) or μὴ γρύζης to Aristoph. (Plut. 598). Read ἀγανακτεῖτε or ἀγανακτήσητε.

-ων -ωντα. Anon. in Ar. Eth. N. (Heylbut p. 408. 3) ὁ θρασὺς ἔχει τὸν θυμὸν ἀτάκτως ὁρμῶν οἷς οὐ δεῖ κ.τ.λ. Read ὁρμῶντα (like ἔχει τὴν ἐπιθυμίαν ῥέπονσαν in line 1) or possibly ὁργῶντα (410. 9, 12, etc., but there of ἐπιθυμία).

A very common mistake is confusion of the *comparative* and *superlative* terminations of adjectives and adverbs. Diogenes (Mullach 2. 302) ἐρωτηθεὶς ποῖα εἴη θηρία χαλεπώτερα εἶπε κ.τ.λ., and again (*ib.* 304) ἐρωτηθεὶς τί γῆ βαρύτερον βαστάζει ἐφη 'ἄνθρωπον ἀπαίδευτον.' The form of question is very familiar in such anecdotes and it is of course in the superlative (χαλεπώτατα, βαρύτατον). So in Plut. Mor. 184 C, as in *Pyrrh.* 9, Πύρρον οἱ υἱοὶ παῖδες ὄντες ἡρώτων τίνι καταλείψει τὴν βασιλείαν καὶ ὁ Πύρρος εἶπεν 'ὅς ἂν ἡμῶν ὀξυτέραν ἔχη τὴν μάχαιραν': 217 D ἐρωτηθεὶς τί δεινότερον δέδρακεν ἐν τῷ βίῳ (cf. 229 D ὁ τι ἀνομώτατον ἔργον ἐν τῷ βίῳ πέπρακται). Almost equally clear in another way is *ib.* 93 F τῶν ζώων τὸ φιλότεκνον τοῖς μονοτόκοις ἰσχυρότερον ἐμφέεται. Polyænus

Exc. 14. 22 τοὺς ἐκ τῶν αἰχμαλώτων ἐλαχίστους καὶ ἀσθενεστέρους: Aesop 200^b (Halm) τὸν ὥραιότερον πάντων: Didymus (?) *ap.* Stob. *Ecl.* 2. 7 (Wachsm. 2. 48. 9) ταῦτα γάρ ἐστι τῶν περὶ αὐτῆς ἐννοημάτων ἀπλούστερα: Strabo 5. 2. 5 the people of Pisa μαχιμώτεροι Τυρρηνῶν ἐπῆρξαν: Hermogenes (Walz 3. 383. 18) καταφανέστερον μέντοι ὃ λέγω γίγνεται κ.τ.λ.: all these are to be corrected.

When Achilles (*Il.* 9. 392), refusing to wed any daughter of Agamemnon, says A. may choose someone else, ὅς τις οἱ τ' ἐπέοικε καὶ ὅς βασιλεύερός ἐστιν, it does not really make very good sense to understand ἐμοῦ with βασιλεύερος and take it as said ironically. The sentence is rather of the type of which we have two or three instances, all referring to marriage: *Od.* 19. 528 ἐπῶμαι Ἀχαιῶν ὅς τις ἄριστος | μνᾶται; 20. 335 γήμασθ' ὅς τις ἄριστος ἀνὴρ καὶ πλείστα πόρησιν: 21. 162 γήμασθ' ὅς κε πλείστα πόροι καὶ μόρσιμος ἔλθοι. Do not these parallels point to βασιλεύερος?

Not so frequent is the reverse corruption of -τερος to -τατος. But Euseb *P.E.* 14. 3. 2 has it twice, for Moses was certainly not πάντων τῶν Ἑλλήνων πρεσβύτατος, and ὕστατος . . . τῶν πρὶν Ἑβραίων is probably a similar mistake.

Kindred corruptions are:

A. πλε(ί)ων πλείστος. Aelian *V.H.* 2. 23 οὐ μοι ἥδιον ἐπὶ πλείστον μεμνήσθαι αὐτοῦ: read ἐπὶ πλέον say any more. D. Chrys. 63. 5 ἀπορῶν δὲ ἐπὶ πλέον τέλος ἀπαλγῆσας κ.τ.λ.: read ἐπὶ πλείστον after long hesitation: 67. 6. πολλάκις γὰρ ἂν πλείους μεταβολὰς ἐν ἡμέρᾳ μιᾷ μεταβάλλοιτο: read πλείστας ever so many.

B. πρότερος πρῶτος. Hermogenes (Walz 3. 214. 13) τὰς ἀντιθέσεις πρώτας τῶν λύσεων τιθέναι: read προτέρας, and so (*ib.* 211. 17) μὴ τόδε τούτου πρῶτον (πρότερον) εἰπεῖν, εἰ καὶ τῇ τάξει πρῶτον ἦν. Synesius 17 B τὸν Ἑλληνα τοῦ βαρβάρου πρῶτον (πρότερον) ἄγω.

C. μάλλον μάλιστα. Stob. *Flor.* 98. 68 βραχὺς γὰρ ὄντως ὁ βίος, ἣ δὲ τέχνη μακρά, καὶ μάλλον (μάλιστα) ἢ τὰς τῆς ψυχῆς νότους ἰάσασθαι δυναμένη: *ib.* 24. 14 τίς γὰρ ἂν ἦττον φοβοῖτό τι ἢ θαρσοῖν μάλιστα (μάλλον) ἢ ὅστις κ.τ.λ.

Confusion of case endings.

-ος -ον. Schol. Ar. *Eq.* 320 διαβολὴ τῶν Ἀθηναίων εἰ καὶ δοῦλος παρ' αὐτοῖς ὁ δῆμος ἀπαγγέλλεται: read δούλου . . . ὁ

δῆμος *the deme of a slave*, the slave having spoken of his δημόται.

-ος -ον. Schol. Ar. Vesp. 1383 ἐπεὶ παρήνευσεν αὐτῷ ὁ υἱὸς πρότερον διγνηματικὸς (-κὸν?) εἶναι.

-ο -ον. Heliodorus *ad Eth.* N. (Heylbut 44. 5) a man may not know τὸ αὐτοῦ πρόσωπον τοῦ πρὸς ὃν τις ποιεῖ ὃ ποιεῖ, τὸ πρᾶγμα ὃ ποιεῖ, ἐνίοτε δὲ καὶ τὸ διὰ τίνος κ.τ.λ. Read τὸ αὐτοῦ πρόσωπον, τὸ πρὸς ὃν κ.τ.λ. In the abstract a man may not know τὸν πράττοντα (Aristotle says), though in this case himself (πῶς γὰρ ἑαυτὸν γε;). αὐτοῦ certainly seems wrong, and τοῦ πρὸς ὃν questionable for Heliodorus: τό is also suggested by the parallel clauses.

-ο -ω. Michael Ephesius *ad Eth.* N. (beginning) ὦν ἐκάστη πρὸς τὸ (τῷ) δικαιοσύνη λέγεσθαι καὶ ιδίως ἢ μὲν φρόνησις, ἢ δὲ ἀνδρεία, ἢ δὲ σωφροσύνη λέγεται: Teles (Hense p. 34: Stob. Flor. 95. 21) οὐκέτι οὗτος πρὸς τὸ (τῷ) ποιεῖν ἢ ζητεῖν τί ἐστιν, a regular use of πρὸς, and so Plut. Mor. 612 E πρὸς τοῦτο γεγόμενος should be πρὸς τούτῳ: schol. Ar. Ach. 398 Εὐριπίδης ἐνταῦθα νοεῖται τὸ (τῷ) αὐτός, *is meant by αὐτός*: Alcid. Soph. 2 τοὺς ἐπ' αὐτὸ τοῦτο (αὐτῷ τούτῳ) τὸν βίον καταναλίσκοντας.

-ον -ον. Plut. Mor. 853 E should not αἰλοῦ πάντρητον ἀνασπάσας be αἰλὸν πάντρητον? Ael. V.H. 3. 18 καὶ χρόνον ζῆν αὐτοὺς οὐχ ὅσον ἡμεῖς ἀλλὰ καὶ ἐκείνον διπλοῖν. Read ἐκείνου *twice that*. Eudocia 978 Philo Judaeus ἐπλούτησε λόγον παρόμοιον Πλάτωνι: πλουτεῖν should have a genitive λόγου and perhaps παρομοίου.

Aesch. P.V. 109 νερθηκοπλήρωτον δὲ θηρῶμαι περὸς | πηγὴν κλοπαίαν. Should νερθ. be genitive?

-ον -ων. Cebes 22 κεκράτηκεν ἑαυτοῦ makes no sense. αὐτῶν? πάντων?

-ω -ων. Trag. ἀδέσποτα 455 (Nauck) ὅταν δ' ὁ δαίμων ἀνδρὶ πορσύνῃ κακά, | τὸν νοῦν ἔβλαψε πρῶτον ᾧ βουλευέται. The dative ᾧ can hardly mean *against whom*. Should we read the neuter ὦν?

-ον -ω. Solon *ap.* Plut. Sol. 16 and [Ar.] 'Αθ. Πολ. 12. 3 γίνε δέ μοι χολούμενοι | λοξὸν ὀφθαλμοῖς ὀρώσι πάντες ὥστε δῆμον. The neuter δῆμον (there would be no construction for the masculine) is very awkward with ὥστε, and ὥστε δῆμοι is often read. Perhaps δῆϊω.

ον -οι. I suspect this change should be made in Pindar

Nem. 2. 16 Ἀχάρναι δὲ παλαίφατον | εὐάνορες and in Aesch. *Eum.* 207 οὐ γὰρ δόμοισι τοῖσδε πρόσφορον μολεῖν.

-ον -ην. The first words of the *Eumenides*, πρῶτον μὲν εὐχῇ τῇδε πρεσβεύω θεῶν | τὴν πρωτόμαντιν Γαῖαν· ἐκ δὲ τῆς Θέμιν κ.τ.λ., might be the better for a change to πρῶτην. Aelian *V.H.* 12. 64 αὐτὴν διώκειν should be αὐτόν, i.e. Ptolemy.

-ο -η. Plut. *Mor.* Bernardakis 7. 173. 7 τῇ χρεῖα τὸ πρὸς ἡμᾶς ὀρίζοντες. Read τῇ for τό.

-οι -ου. Aristaen. *Epr.* 1. 20 δεσμώτης ἐφνύαττετο παρ' ἐμοῦ : read ἐμοί.

-ους -οις. Arrian *An.* 1. 17. 4 Σαρδιανούς τε καὶ τοὺς ἄλλους Λυδοὺς τοῖς νόμοις τοῖς πάλαι Λυδῶν χρῆσθαι ἔδωκε. Should not the persons be in the dative? and so again in Plut. *Mor.* 204 A διδοὺς μετανοῆσαι καὶ βελτίονας γενέσθαι τοὺς πονηροὺς? Sext. *Emp. adv. Math.* 10. 68 τῶν παλαιῶν τις κυνικῶν τοὺς κατὰ τῆς κινήσεως ἐρωτώμενος λόγους ἀπεκρίνατο μὲν οὐδὲ ἔν, ἀναστὰς δὲ περιπατεῖ, δι' αὐτῆς τῆς ἐναργείας τὴν διάνοιαν τοῦ σοφιστοῦ ὀνειδιζων. As λόγον ἐρωτᾶν, λόγοι ἡρωτημένοι, etc. are regular expressions (see Bekker's Index to Sextus) in the later dialectical sense of ἐρωτᾶν, read here τοῖς . . . ἐρωτωμένοις λόγοις. ἐναργείας should, I think, be ἐνεργείας, the act of walking, contrasted with διάνοια. [Ar.] Ἀθ. Πολ. 7. 2 κατέκλησεν δὲ τοὺς νόμους εἰς ἑκατὸν ἔτη. We find several times the expression κατακλείειν νόμῳ (Rehdantz, *Index Dem.* s.v. κατὰ at end) and that is more accurate, the proper object of κατακλείειν being the person or persons bound, not the laws which bind them: read then here τοῖς νόμοις.

-ους -ας. D. Chrys. 8. 31 πλείστους βοῦς ἔχοντα. Read πλείστας, as τὰς βοῦς follows.

-ους -ως. Athenaeus 382 B ἡ ἐπιμετρίους ἐμαντὸν ἄγω οὐ μεγαλαυχούμενος ἐπ' ἐμαντῷ. This can hardly stand for anything but ἐμμέτρως ἐμαντὸν ἄγω. Cf. 150 B φιλανθρώπως ἄγω, 153 A ἀγόμενος βασιλικῶς, 393 E ταπεινῶς ἤγε.

-ως -οις. Arrian *An.* 4. 4. 1 θύσας τοῖς θεοῖς ὡς νόμος αὐτῷ. Comparison of 3. 28. 4: 5. 3. 6: 6. 3. 2 and 19. 4: 7. 11. 8 gives an overwhelming presumption in favour of reading οἷς.

-ων -η. *Schol.* Dionys. (Goetling Theodos. p. 58. 31, quoted in Kaibel *C.G.F.* 1. 17 n.) ἐστὶ κομφωδία μίμησις πράξεως καθαρτικῶν παθημάτων καὶ τοῦ βίου συστατική: evidently καθαρτική, and the genitive due to παθημάτων.

-α -α. Appian *B. C.* 5. 9 Ἀντωνίῳ μὲν ἡ . . . ἐπιμέλεια . . . ἡμβλίνετο, Κλεοπάτρα δ' ὅτι προστάξειεν ἐγίγνετο. The nominative may be right, but Κλεοπάτρα seems likely.

-α -οι. Greg. Cyr. 1. 59 ἀνδρὸς καλῶς πρᾶσσοιτος ἐγγιστα (ἐγγιστοι) φίλοι.

-α -ι. Ap. Rhod. 3. 1368 τὸν (πέτρον) ῥ' ἀνὰ χεῖρα λαβὼν . . . ἔμβαλε. χεῖρί? Pind. *Ol.* 6. 104 εἴθ' ἔν δὲ πλόον καμάτων ἐκτὸς ἰόντα δίδοι. ἰόντι or ἰόντι?

-α -αν. Plut. *Mor.* 404 A ἀναπανομένῳ δ' αὐτῷ ποτε μετὰ πότον καὶ χορείαν προσπεσοῦσαν διεπράξατο. Read προσπεσοῦσα, on which αὐτῷ depends.

-α -ας. Arrian *An.* 5. 24. 6 read φράσσοντα referring to τὸν γραμματέα.

-ας -α. Plut. *Mor.* 582 A οὐδεμιᾶς τέχνης καταφρονεῖται τὸ μικροῖς μεγάλα καὶ δι' ὀλέγων πολλὰ προμηνύειν. I think οὐδεμιᾶ τέχνη in the eyes of no art. Possibly ἐπ' οὐδεμιᾶς.

-αις -ας. Antig. *Hist. Mirab.* 144 ἀναβαίνοντος μὲν ἡλίου πιδύει, ἐπὶ δυσμαῖς δ' ἰόντος ἵσταται should probably be ἐπὶ δυσμᾶς δ' ἰόντος, possibly ἐπὶ δυσμαῖς δ' ὄντος.

-ες -ας. Zenobius 5. 85 the Sardinians τοὺς ὑπὲρ τὰ ἐβδομήκοντα ἔτη γεγονότας τῷ Κρόνῳ ἔθνον γελῶντες καὶ ἀσπαζόμενοι ἀλλήλους· αἰσχροὺν γὰρ ἡγοῦντο δακρύνειν καὶ θρηνεῖν. Clearly γελῶντας καὶ ἀσπαζομένους, as indeed the parallel passage from *schol. Od.* 23. 302 cited in the *Paroemiographi* shows.

-η -ην. D. Chrys. 52. 2 ἡ τῶν Φιλοκτίτου τόξων εἴτε κλοπῇ εἴτε ἀρπαγῇ δέει λέγειν. κλοπῇ would at once avoid hiatus and be more symmetrical. Cf. Dem. 18. 20 and 270 : 23. 156 ; Plato *Theag.* 121 c.

-η -ης. *Od.* 15. 393 οὐδέ τί σε χρὴ, | πρὶν ὄρη, καταλέχθαι. Should we write πρὶν ὄρης, as in Pind. *P.* 4. 43?

-η -ης. Antig. *Hist. Mirab.* 25 καὶ γὰρ τοῖς στελέχεσι τῶν δένδρων καὶ τοῖς φύλλοις καὶ τῇ γῇ τὸν αὐτὸν τρόπον ἅπαντι τόπῳ συμμεταβάλλει τὴν χροιάν. Read τῆς γῆς, dependent on τόπῳ. συμμεταβάλλει—not changes along with but changes so as to agree with—illustrates Aeschines in *Ctes.* 165 Ἡλεῖοι δ' αὐτοῖς συμμετεβάλοντο. Again *ib.* 28 ἐν Θράκῃ τῇ κληθείσῃ ποτὲ Κεδριπόλει is taken from Aristotle *H.A.* 9. 36 620 a 33 ἐν Θράκῃ τῇ καλουμένῃ ποτὲ Κεδριπόλει, but in both Θράκῃ is a mistake for Θράκης, the so-called 'chorographic' genitive.

-η -η. [Ar.] Ἰθ. Πολ. 23. 1 μέχρι τούτου προῆλθεν ἡ πόλις ἅμα τῇ δημοκρατίᾳ κατὰ μικρὸν αὐξανομένη. I proposed long ago to write αὐξανομένη. Cf. Isocr. 8. 51 τὴν δημοκρατίαν εἰδότες . . . αὐξανομένην : Ar. Pol. 2. 12. 1274 a 10 αὖξων εἰς τὴν νῦν δημοκρατίαν.

-ην -ης. Theopomp. fr. 110. συνακολουθεῖ . . . ἄνοια καὶ μετὰ ταύτην (ταύτης) ἀκολασία : Plut. Mor. 249 D πρὸς ἐκάστην ἀνὰ μέρος βαδίζουσαι. where the sense plainly needs πρὸς ἐκάστης to the house of each.

Add-ος -ιος etc. Schol. Ar. Rhod. 1. 517 Ἑρμῆς λόγος (λόγιος) εἶναι παραδέδοται : Arrian Tact. 2. 1 οἱ πολέμιοι πολεμοῦνται οἱ μὲν ἐν γῇ, οἱ δ' ἐν θαλάσσῃ, read πόλεμοι as in Cyn. 24. 5 πολέμῳ τῷ ἀνὰ κράτος διαπολεμουμένῳ : Aspas. ad Eth. N. vii (end) ὃ δὲ λέγουσί τινες 'μεταβολὴ πάντων γλῆκ' περὶ τῆς ποιηρίας (ποιηρίας) καὶ εὐμεταβόλου φύσεως λέγουσι.

-ος -ιμος. Alex. Aetol. ap. Gell. 15. 20 ὁ δ' Ἀναξαγόρου τροφίμος ἀρχαίου στριφνὸς μὲν ἔμοιγε προσειπεῖν (anapaestic). This is corrected by Valckenaeer to χαῖον and so printed now. But χάϊος is a Doric word not very likely to be used. Did not Alexander write τροφὸς ἀρχαίου ? τροφός = θρέμμα is certified by Hesychius.

ὄρνιθα, ὄρνιν. The verses quoted by the scholiast on Plato Rep. 479 C περὶ τοῦ εὐνούχου τῆς βολῆς κ.τ.λ. have the equivocation or ambiguity expressed five times by τε καὶ οὐ and once by καὶ οὐ alone (ἀνὴρ τε κοῦκ ἀνὴρ | ὄρνιθα κοῦκ ὄρνιθ' ἰδὼν τε κοῦκ ἰδὼν κ.τ.λ.). Is it not probable that the original words were ὄρνιν τε κοῦκ ὄρνιν, altered when the ι of ὄρνιν came to be always short ?

Haplography, i.e. words or letters written once when they ought to be written twice.

This sometimes leads to loss of the *article*, as in the following cases : Plut. Mor. 825 C ἐκ τῶν χρημάτων <τῶν> ἐναγικῶν προσαγορευθέντων and 844 B Καλλιστράτου <τοῦ> Ἐμπέδου Ἀφιδναίου : Arrian An. 4. 9. 7 αὐτοῦ <τοῦ> βασιλέως (not the Persian king) : Appian B. C. 1. 1 ἐς κώλυσιν μάλιστα τῶν ὑπάτων <τῶν> ἀπὸ τῆς βουλῆς αἰρουμένων : Maximus Floril. 6 ὠφελίμους αὐτοῖς <τοῖς> ἔργοις ἀλλὰ μὴ τοῖς λόγοις : schol. Ar. Ach. 961 τὴν ὅλην ἑορτὴν <τὴν> Διονύσιον ἀγομένην : Polyaeus 6. 18. 1 πτώμα ἐγένοντο <τὸ> Θετταλικὸν ἀνδρες τετρακισχίλιοι, the T. loss was

4000 : Porph. *Abst.* 3. 20 ἐκείνο γὰρ Δία <τὸ> τοῦ Χρυσίππου πιθανὸν ἦν : Demosth. *ap.* Macroh. 2. 2. 11 οὐκ ἀγοράζω (-σω !) τοσοῦτον <τὸ> μετανοῆσαι. Like the latter instance in that the haplography is not exact is Plut. *Mor.* 153 A τί ῥᾶστον ; <τὸ> ἡδύ. In *schol.* Ar. *Ar.* 1271 πάντες ἡδονταὶ οἱ ἄνθρωποι <τῷ> ὄρνιθας κρατεῖν the loss of τῷ was due to its similarity to ποι. Some of the other losses to be suggested presently were also no doubt due to partial similarity of letters.

Anon. in *Eth.* N. Heylbut 225. 21 τὴν ὑπερβολὴν <ἦν> or <ῆ> ὑπερέχεν.

Arrian *An.* 6. 15. 1 καταστρεψάμενος ἐν παρόδῳ τὸ Ἀβαστανῶν ἔθνος αὐτόνομον <ὄν> : cf. 21. 3. Plut. *Mor.* 504 B ἄνουν γὰρ καὶ φιλάνθρωπον <ὄν> διὰ τοῦτο καὶ πολίφωνον ? In various authors—notably Plutarch—it is often a question whether ὄν has been lost after a neuter adjective, e. g. δυνατόν, where the full phrase would certainly be δυνατόν ὄν, *it being possible that* etc. (e. g. *Mor.* 550 B ὡς οὐ δυνατόν ἐν τοῖς δίκαιοις κατορθοῦν), but the absense of ὄν is so frequent that loss seems unlikely.

Pollux 5. 41 μεθ' ἡμέραν <άν> ἀρχεσθαι *begin again* ? or should something else be inserted to give the sense needed ?

Plut. *Mor.* 148 C ὅπως <ὡς> ἡμερώτατος ὢν κ.τ.λ. ? 249 D ἥρων <οῦν> : Polyaeus 1. 40. 9 Ἀλκιβιάδης περὶ Κύζικον <ὢν> Θηραμένην ἔπεμψε : D. Hal. *A. R.* 10. 45. 2 read σὺν δὲ <ὁ> . . . ἀγωνισάμενος κ.τ.λ. as in 11. 25. 2. In the same way *Anthol.* 10. 1. 7 ταῦθ' ὁ Πρίηπος ἐγὼν ἐπιτέλλομαι ὁ λιμενίτας we should probably read ὁ ἐλλιμενίτας (οὐλλιμενίτας), like *ib.* 2. 8 ὁ Πρίηπος | ἔμμιν ἐνορμίτας. In both cases the error is due to the similarity of ε and ο.

In Aratus 942 (*Dios.* 210) πολλάκι λιμναῖαι ἢ εἰνάλλαι ὄρνιθες I suggest πολλάκι <καὶ>, for the metre's sake, and so in Eudocia 960 ἔγραψεν Αὐτόχθονας (ἔστι δὲ περὶ τῆς Ἀττικῆς ἀρχαιολογίας ἐν βιβλίοις δέκα), παραινέσεις δι' ἐπῶν I would read δέκα, <καὶ> παραινέσεις : also perhaps Heraclitus *fr.* 60 Diels (69 Bywater) ὁδὸς ἄνω <καὶ> κάτω μία καὶ ὡντή. In all these cases similar letters occur before or after.¹

Another fragment of Heraclitus (5 D : 130 B) is, I think, a more striking case of haplography : καθάιρονται δ' ἄλλως

¹ Is there not a similar loss in Diomedes 491. 13 K mimus est sermonis cuiuslibet <et> motus . . . imitatio ?

αἵματι μαινόμενοι, οἷον εἴ τις εἰς πηλὸν ἐμβὰς πηλῷ ἀπονίζοιτο. Both the imperfect sense and the repetition of πηλόν... πηλῷ suggest καθαίρονται δ' ἄλλως αἵματι <αἵματι> μαινόμενοι, or <οἱ αἵματι>. So in Synesius 62 C ὅλα συγγράμματα πρὸς ὅλα ποιῶν καὶ τεμαχίους παραβαλλόμενος read <τεμάχια> τεμαχίους.

Dittography.

Athenaeus 260 C πλείους... ἤρει μάλλον [ἐν] ταῖς συνοσείαις ἢ ταῖς δωρεαῖς. ἐν is a dittograph of ον in μάλλον. Schol. Aesch. Pers. 110 τί δὲ τὸ ἔμαθον should probably be τὸ δὲ ἔμαθον, but the history of this may not be quite the same.

Negative lost.

Polyaen. Eluc. 39. 2 τοῦτο γὰρ ποιῆσαι οὐκ ὤμοσα, but the sense requires <μὴ> ποιῆσαι, *I did not swear not to do it*, or in good Attic μὴ ποιήσῃν: schol. Ar. Vesp. 635 πειθόμενος οὕτως πθανώτατα ἔμελλον ἐρεῖν should perhaps be <οὐ> πειθόμενος ὅτι ὡς πθανώτατα, *not thinking I was going to make out a very good case*. In Plut. Mor. 1138 A πολλῶν ἂν τις φθάνοι καὶ τῶν νῦν καταγιγνώσκων ἄγνοιαν I cannot make sense of φθάνοι and suggest πολλῶν <οὐκ> ἂν τις φθάνοι. It is not always understood that οὐκ ἂν φθάνοις or any such phrase has two distinct meanings, (1) practically recommending a course of action, *the sooner you do so-and-so the better*, (2) stating what shall or will immediately follow. The second sense appears in Plat. Symp. 214 E οὐκ ἂν φ. *I will begin at once*, Euthyd. 272 D οὐκ ἂν φ. ἀκούων *you shall hear at once*: Dem. 24. 143 εἰ μὴ τιμωρήσεσθε τοῖτους, οὐκ ἂν φθάνοι τὸ πλῆθος τοῖτοις... δουλεύον *it will find itself at once enslaved*. In this sense οὐκ ἂν φ. would make excellent sense in Plutarch, and it is so used in another passage of the *Moralia* (Bernardakis, vol. 7. 173. 8) οὐκ ἂν φθάνοιμεν... συγχωροῦντες *we should immediately have to admit*. In Origen c. Celsus 9. 63 read ἐκκλίνουσι τὸ μοιχεύειν διὰ τὸ <μὴ> κοινωνικὸν καὶ παρὰ φύσιν εἶναι κ.τ.λ., unless it should be καὶ <τὸ> παρὰ φύσιν εἶναι. Heliodorus ad Eth. N. Heylbut p. 11. 2 οὐκ εἰδότα μέχρι πόσον πίνοντας ἐν μεθύειν is senseless, until we read <μὴ> μεθύειν *drink without getting drunk* (μη, με-). A verse inscription on stone at Amorgos (Kaibel Epigr. Gr. 274. 5)

gives *τριάκοντα* δέ μιν (should probably be με) *λυκάβαντας ἀναπλήσαντα*... *εἶλε μέλας θάνατος*. As the *ι* in *τριάκοντα* has no business to be long, whereas the *α* is sometimes shortened, and as *ὁμοιον* is the word preceding, it seems possible that after *ον* an *οὐ* has been lost, <οὐ> *τριάκοντα*.

We have the contrary error of a *negative wrongly inserted* in Euseb. *P.E.* 5. 10. 4 *τίνα* [οὐχ] *ὑπερβολὴν*... *καταλείπει*; the sense being that the thing spoken of is as absurd as anything can be. *τίνα ὑπερβολὴν*... *καταλείπει*; and *οὐδεμίαν ὑπερβολὴν*... *καταλείπει* have one and the same meaning.

Loss of negative ἀ-

D. Chrys. 69. 8 *κολάζουσι τοὺς νόμους*. Some MSS. have *τίθεται* for *κολάζουσι*: Wilamowitz deletes *τοὺς νόμους*. Probably we should read *τοὺς ἀνόμους*. Cf. *Xenophon and Others* p. 137 (Xen. *Cyn.* 5. 34).

But Plut. *Mor.* 5 c *εἵσελθε εἰς πορνείον, παῖ, ἵνα μάθῃς ὅτι τῶν ἀναξίων τὰ τίμια οὐδὲν διαφέρει* (Diogenes) evidently calls for *ἀξίων cheap* opposed to *τίμια dear*.

Loss of numeral, often written in letters, α' β' etc.

Polyb. 5. 1. 11 *τριμήνον μισθοδοτῆσαι τὴν δύναμιν καὶ σίτου προσθεῖναι* \wedge *μυριάδας*: Steph. Byz. *Ἀβδηρα*: τοῦ Ἀβδηρίτης μέμνηται *Εὐδοξος ἐν τετάρτῃ Περιόδῳ καὶ Πανσανίας* \wedge *Περιηγήσεως καὶ Ἡρόδοτος ἐβδόμῃ*.

Loss of a word in enumerations etc.

Plut. *Mor.* 853 E *ἅμα ταῦτ' ἄνδρ' καὶ γυναικ' καὶ μαιρακίῳ καὶ γέροντι καὶ οἰκότρυβι* <καὶ δεσπότῃ> *πρέπον*? *ib.* 439 c a third infinitive seems wanted in *οἰνοχοεῖν διδάσκουσιν, ὀφιοποιεῖν*, or perhaps only *ἦ* lost after *ν*: Longinus *Ars* 554 the parallel of *δόξας, ἀδοξίας πράξεις, ἀργίας* shows that we must write <*πενίας*>, *πλούτους* or *πλούτους*, <*πενίας*>.

Loss of a preposition.

Arrian *An.* 7. 10. 1 *τίς ὑμῶν ἢ πονήσας οἶδεν* <*ὑπὲρ*> *ἐμοῦ μᾶλλον ἢ ἐγὼ ὑπὲρ ἐκείνου*; (the first *ἦ* seems a dittograph of *ν* \times H- in *ὑμῶν*): Simplic. *ad Ar. Phys.* 7 A *οὐκ* <*εἰς*> *τὴν αὐτὴν ἐβιάσσε Ἡρακλῆα*... *δόξαν*. Sometimes in compound words: Sext. Empir. 7. 255 *οὐ προσεῖχε δ' αὐτῇ* for *οὐκ εἶχε*

δ' αὐτήν! Synesius 57 C οὐ γὰρ <προσ>εποιεῖτο σοφὸς εἶναι Σωκράτης! : verse quoted by Eustath. *ad Il.* 2. 698 πρῶτον ἐν Τροίᾳ πεσεῖν | τὸν <ἐκ>προπηδήσαντα τῆς νηὸς (read νεώς)!

Loss of ἄν.

Polyb. 18. 13. 8 εἰ μὴ . . . μετέρριψε . . . , φανερώς <ἄν> ἄρδην ἀπολώλει: *ib.* 43. 10 οὐκ <ἄν> ἔφη κοινωνεῖν: 38. 8. 10 ὑπέλαβον τοὺς Ῥωμαίους . . . πᾶν <ἄν> ὑπομένειν: Plut. *Mor.* 180 B ἀπεκρίνατο Δαρεῖφ μήτε τὴν γῆν ἡλίους δύο μήτε τὴν Ἀσίαν δύο βασιλεῖς <ἄν> ὑπομένειν: *schol. Ar. Ach.* 708 οὐδὲ <ἄν> τῆς Δήμητρος ἠνέσχετο, as in the text: Polyæn. *Elxc.* 14. 7 οὐδὲν <ἄν> μέγα γένοιτο: Athen. 374 B ὅτε γὰρ μὴ νικῶν, λαμβάνων ἔδωκεν <ἄν> used to give.

Loss of μέν.

Plut. *Mor.* 439 B ψάλλειν <μέν> μαυθάνουσιν (μέν, μαν-): 163 F μᾶλλον εἰκός . . . συμπαθεῖν ἢ Σκέθαις <μέν> τόξῳ, λῦραι δ' Ἑλλησι καὶ αὐλοῖ συμπαθοῦσιν?

Loss of δέ clause.

Polyb. 9. 8. 13 the clause answering to τῷ μὲν ἡγεμόνι κ.τ.λ. is missing.

Miscellaneous words lost.

Many of the following suggestions are of course very conjectural and at best approximate. Gorgias *Palam.* 10 φυλακαὶ δι' ὧν <ιόντα> οὐκ ἔστι λαθεῖν: [Ar.] *'Αθ. Πολ.* 60. 2 ὁ μὲν νόμος <ἔτι> ἐστίν, ἡ δὲ κρίσις καταλέλυται: *Anthol.* 9. 826. 1 τὸν Βρομίου Σάτυρόν <με> τεχνήσατο δαιδαλέῃ χεῖρ . . . εἰμὶ δὲ κ.τ.λ.: Plut. *Mor.* 4 E δέοι οἱ χρεῖη τοῦ govern ἀναβάττα ἀνακραγεῖν: 13 F imperative after ἀφείλετο: 185 B παραινῶν μὴ δεδιέναι τοὺς Ἕλληνας <ὡς> ἀποδιδράσκοντας: 234 C εἴσῃ τῆς ὤνῃς <τὴν ἀξίαν> οἱ <ἀνάξιος ὢν>? cf. 242 D: 334 E πάντων <τῶν ἄλλων> οἰόμενος δεῖν περιεῖναι, τοῦ δικαίου δ' ἡττᾶσθαι: 335 E ἀλλὰ φέρε πρὸς θεῶν <θῶμεν> ἐκτελεσθῆναι καὶ φανῆναι τοιοῦτον ἔργον: 345 E Ξενοφῶν . . . γράψας ἃ ἐστρατήγησε καὶ κατώρθωσε καὶ Θεμιστογένει περὶ τούτων <προσποιοῦμενος> συνετετάχθαι τῷ Στρατοσίῳ: 413 F ὥσπερ <εἰ>, as e.g. 416 E: 439 D μὴ γυναικὶ <χρησθαι μαθόντι>, cf. E: 536 A <ἀληθείας> στόματα: 858 B ἀκοντίσας τὸ δόρυ τοῦτο μόνον τὸ χωρίον <λαμβάνειν> ἡξιώσειν

ὅσον ἐπέσχεν ἡ αἰχμή: *ib.* F μήποτε . . . ὀνομαστὶ βοῆσαι <τινα> τὸν αὐτῆς ἄνδρα: Polyb. 4. 4. 5 <ἐμελλε> μὴ οἶόν τ' εἶναι: D. Chrys. 38. 18 of heralds ἀδικῆσαι οὐκ ἔξεστιν αὐτῶν οὐδένα, ὡς τῶν θεῶν ἅπαντας (or ὄντας) τοὺς ὑπὲρ φιλίας ἀγγέλους, read perhaps <σφζόντων> ἅπαντας: Polemo in *Callim.* 27 ἀρετῆς δὲ ἀγὼν ἐν ἀντιπάλῳ μὲν <τῷ> τῆς δυνάμεως ἀσταθμῆτῳ δὲ τῷ τῆς τύχης κρίνεται: Porph. *vit. Pyth.* 9 ὁρῶντα τὴν τυραννίδα συντονωτέραν οὖσαν <ῆ> ὥστε κ.τ.λ. (ν and η. cf. above p. 200): *schol. Ar. Ran.* 218 τῇ ἡμέρῃ: ῆ <λέγουσι>: Stob. *Ecl.* 1. 8. 40 Ζήνων ἔφη . . . κατὰ τοῦτον γίνεσθαι τὰ γινόμενα καὶ <περαίνεσθαι> τὰ περαινόμενα ἅπαντα καὶ τὰ ὄντα εἶναι: Antig. *Hist. Mirab.* 78 ὦν (ποταμῶν) τὸν μὲν λευκά (πρόβατα), τὸν δὲ μέλανα γεννᾶν <ποιεῖν>, ποιεῖν coming again just after: *ib.* 126 add ὅτι after καθάπερ.

Loss of one syllable or more.

[*Ar.*] *Oecon.* 1347 a 6 τὰς θύρας (θυρίδας) τὰς ἀνοιγομένας, as in *Ἀθ. Πολ.* 50. 2: D. Hal. 5. 68. 1 οἷς μὲν ἂν ὀρώσι τῇ γαστρὶ καὶ ταῖς αἰσχίσταις ἐξήκότας ἡδοναῖς is an absurd expression, but, remembering Dem. 18. 296 τῇ γαστρὶ μετροῦντες καὶ τοῖς αἰσχίστοις τὴν εὐδαιμονίαν we have no difficulty in restoring τῇ γαστρὶ καὶ τοῖς αἰσχίστοις ἐξητηκότας ἡδονάς. Plut. *Mor.* 347 F πεποίηκα τὴν κομωδίαν: ῥηκνόμενται γὰρ ἡ διάθεσις: δεῖ δ' αὐτῇ τὰ στιχίδια ἐπᾶσαι: the infinitive is perhaps the remains of ἐπιποιῆσαι or ἐπιγράψαι (haplography: πι and γρ very similar). *The plot is finished, I have only to add the words.* Marcellinus in his *Life of Thucydides* 51 says we may find in him φρόνημα Περικλέους καὶ Κλέωνος οὐκ οἶδ' ὅ τι ἂν εἴποι τις, Ἀλκιβιάδου νεότητα, Θεμιστοκλέους πάντα, Νικίου χρηστότητα κ.τ.λ. Two or three attempts have been made at improving πάντα. Perhaps it stands by much compression for πῖθαρότης; Plutarch *Nic.* 3 says that Pericles (see Marcellinus' words) needed no πῖθαρότης. The shorter *Life of Aristophanes* has πρότερον Κρατίου καὶ Εὐπόλιδος βλασφημοῦντων, the longer πικρότερόν τε καὶ αἰσχροτέρον Κ. καὶ Εὐ. βλασφημοῦντων ἢ ἔδει. Is πρότερον an accidental abbreviation of πικρότερον? So elsewhere οὔτε πικρὸς λίαν ἐστὶν ὥσπερ Κρατῖνος.

Diogenianus 2. 48 ἀηδόνες λέσχαισ<ιν> ἐγκαθήμεναι ἐπὶ τῶν ἀδολεσχούντων.

Errors of spelling or division.

Theognis 401 *μηδὲν ἄγαν σπεύδειν πολλὰκι δ' εἰς ἀρετὴν* | *σπεύδει ἀνὴρ κέρδος διζήμενος*. The words *εἰς ἀρετὴν* have been variously altered by conjecture. They make no sense as they stand. We might read *ἰσ' ἀρετῇ* and take the poet to mean that a man puts gain on a level with goodness: lines 465-6 and 699-700 tend to confirm this. Theophrastus *fr.* 81 οὐκ, εἰ δὴ που . . . , αἰρετὸν ἔσται λέγω δὲ οἶον οὐ καὶ χρυσίον τιμιώτερον χαλκοῦ καὶ τηλικὸν τοῦ χρυσίου πρὸς τὸ τηλικὸν χαλκοῦ μέγεθος ἀντιπαραβαλλόμενον πλέον δόξει. It is not hard to see that οὐ καὶ is really a second οὐκ, εἰ, the apodosis beginning with the subsequent καί. In a fragment of Chrysippus quoted by A. Gell. 7. 2. 3 Adam has anticipated me in pointing out that *μετὰ πολὺ μὲν οὖν* stands for *μεταπολλυμένων*.

Transposition.

Another Greek quotation in Gellius (16. 3. 7) contains an error of a different sort, but hardly less obvious. The words are *ἐλογιζόμεθα παρὰ τὴν ἰσχυρὰν σύμπτωσιν τῆς κοιλίας εἶναι τὴν σφόδρα ἀσιτίαν*, as though this affection of the stomach produced excessive abstinence from food. Clearly it is abstinence which produces the affection, and we should read probably *παρὰ τὴν σφόδρα ἀσιτίαν εἶναι τὴν ἰσχυρὰν σύμπτωσιν τῆς κοιλίας*. Arrian *An.* 7. 6. 2 *εἶναι γὰρ οὖν Μηδικὴν τὴν Ἀλεξάνδρου στολὴν ἄλγος οὐ σμικρὸν Μακεδόσιν ὀρωμένην*: read *τὴν Μηδικὴν Ἀ. στολὴν*. Cebes 1 *τίτες καί ποτε ἦσαν* should probably be the usual *τίτες ποτὲ καὶ ἦσαν*. In the shorter *Life* of Aristophanes *εἰλαβὴς δὲ γενόμενος ἄλλως τε καὶ εὐφρύνῃς*, in the longer *εἰλαβὴς δὲ σφόδρα γενόμενος τὴν ἀρχὴν ἄλλως τε καὶ εὐφρύνῃς*, read as though *εὐφρύνῃς* and *εἰλαβὴς* should change places: else what does *ἄλλως τε καί* mean! Hom. *Hymn to Dionysus* 24 *μή τι χολωθείς | ὄρση ἀργαλέους τ' ἀνέμους καὶ λαίλαπα πολλήν*: perhaps *ὄρση τ' ἀργαλέους*.

The difficulty of *θυμοῦ* in Soph. *O. T.* 674 *στεινὸς μὲν εἶκον δῆλος εἶ, βαρὺς δ' ὅταν* | *θυμοῦ περάσῃς* might be removed by putting it after *εἶ*, as depending on *εἶκον*. There is no objection to *βαρὺς δ'* ending the line, as the ordinary pause would then occur before the sixth foot. Cf. *Antig.* 718 *ἄλλ' εἶκε θυμοῦ* (probably).

The particle μέν seems out of place in a fragment (Mullach l. 495. 134) σκεύη τὰ μὲν καινὰ κρείττονα, φίλια δὲ ἢ παλαιότερα (read σκεύη μὲν τὰ) : Athen. 37 B ὡς νομίζειν μὲν ἐπὶ τρυήρους πλεῖν, χειμιάζεσθαι δὲ χαλκῶδως (read νομίζειν πλεῖν μὲν ἐπὶ τ. or ἐπὶ τ. μὲν πλεῖν) : schol. D. Thrax (Bekker's *Anecd.* 2. 749) τῆς δὲ μέσης (κοιμωδίας) καὶ αὐτῆς μὲν πολλοὶ γεγόνασιν, ἐπίσημος δὲ Κρατῖνος (read καὶ αὐτῆς πολλοὶ μὲν).

A word substituted for some other by repetition or anticipation (see *Xenophon and Others* p. 307).

Plut. *Mor.* 82 C χαρίεν τὸ τοῦ Διογένηςος πρὸς τινα νεανίσκον ὀφθέντα μὲν ἐν καπηλείῳ, καταφυγόντα δ' εἰς τὸ καπηλείον. The last word is clearly wrong, and from Diogenes' comment may perhaps stand for ὀπτάνιον kitchen. Plut. *de Anima* Bernardakis 7. 35. 17 πολλὰ παῖδιά ὑπνώττοντα γελᾷ, ἔπαρ δ' οὐπω πολλὰ δ' ἔπαρ (read ὄπαρ) ἐφθέγγετο, ἄλλως οὐπω φθεγγόμενα. Pollux 8. 87 οἱ θεσμοθέται προγράφουσι πότε δεῖ δικάζειν τὰ δικαστήρια : I suspect that through anticipation of δικαστήρια an original καθίζειν was altered to δικάζειν. Ar. *Probl.* 29. 14. 952 b 4 οἱ... κλέπτοντες καταφανείς ἅπασι γίνονται ὅτι φανεροί εἰσιν, ὥστε κ.τ.λ. καταφανῶς οἷν ἤδη ποιηροὶ διατελοῦσιν ὄντες. Here φανεροί is an echo of καταφανῶς and stands for the very similar ποιηροί. In Antig. *Hist. Mirab.* 9 ἐν δὲ ταῖς νήσοις... πέρδικες οὐ γίνονται, ἀλλὰ καὶ ἴδη τις ἀπόλλυνται ἔνιοι δὲ τούτου τερατωδέστερον ἱστοροῦσιν ὅτι καὶ ἴδωσιν τὴν χώραν it is clear that καὶ ἴδη is an unmeaning anticipation of καὶ ἴδωσιν. Read καὶ ἄγῃ, as in 10 καὶ εἰσαχθῇ τελετᾷ. So in another collection of wonderful things Apollonius 49 καταλινόμενον τοῦ σώματος καταλῆσις γενέσθω ἡμέρας πέντε ὡς ἐλάχιστα the καταλινόμενον is due to the καταλήσις and has ousted some such word as ταλαιπωρουμένου, πονουμένου, κατεχομένου. Cf. ἐάν τι μέρος τοῦ σώματος ἐν ἀλγῆματι ὑπάρχῃ just preceding. I have sometimes thought that θρέξασκον in *Il.* 18. 602 ἄλλοτε δ' αἶ θρέξασκον ἐπὶ στίχας ἀλλήλοισιν was an erroneous repetition from 599 οἱ δ' ὅτε μὲν θρέξασκον, for it does not seem quite appropriate to ἐπὶ στίχας.

Exchange of Terminations (see *Xenophon and Others* p. 303).

Plut. *Mor.* 230 B Νίκανδρος εἰπόντος τινὸς ὅτι κακῶς αὐτὸν λέγονσιν Ἀργεῖοι 'οὐκοῦν' ἔφη 'ὀίκην τίνουσιν τοὺς Ἀγαθοῖς

κακῶς λέγοντες.' This is most insipid. No doubt he really suggested that their punishment for speaking ill of good men was that they spoke well of bad ones: perhaps τοὺς κακοὺς ἀγαθῶς λέγοντες, or ἀγαθοὺς. The adverb ἀγαθῶς is extremely rare, but it is found in *Ar. Rhet.* 2. 11. 1388 b 6 and *Top.* 5. 7. 136 b 28.

One word made into two.

Galen *Hist. Phil.* 24 οἱ μὲν ἀσώματον ἔφασαν (τὴν ψυχὴν), οἱ δὲ σόματα κινεῖν: for the last two words read σωματικὴν. Hermog. (Walz 3. 325. 8) οἱ τὰ σπονδαῖα γέλοια ταῦτα συντιθέντες: read σπονδαιογέλοια.

Two words made into one.

Euseb. *P.E.* 2. 1. 51 ἐλευθερίαν τῶν τοσούτων κακῶν οὐδ' ἑτέρως εἰράμενοι ἢ διὰ μόνῃς τῆς . . . διδασκαλίας, a mistake for οὐχ ἑτέρως, and 4. 14. 5 ἐν τῷ δέ γε θύειν, a mistake for ἐν τῷ δέ γε θύειν.

Various exchanges of words or parts of words, many of them examples of errors that often occur.

ἀ-, εὐ-. Pollux 1. 186 χωρία ἄβατα, τραχέα, δύσπορα . . . εὐδρομα (read ἄδρομα).

ἀπ-, ἐπ-. Arrian *An.* 7. 12. 3 read ἐπηγγέλλετο promised and *ib.* 7 ἀφ' ὅτου. Eudocia 300 ἀπὸ (ἐπὶ!) δυοῖν βιβλίων ἐαυτὸν συνείχε.

ἀπό-, ὑπό-. Plut. *Mor.* 859 F ὑβρίσματος . . . ὑπὸ (ἀπὸ) Σαμίων πρότερον ὑπάρξαντος. Antig. *Hist. Mirab.* 79 ἐπ' ὀριγάνου καὶ θείου περιπαττομένους should we not read ἀπ'?

ὄν-, ἐν-. Schol. Aesch. *Pers.* 28 (τλήμονι δόξῃ) ἐνυποστάτω δοκῇσει: read ἀνυποστάτω.

ἀν-, συν-. Dicaearch. 59. 23 ἀγορὰν στοαῖς ἀνελιγμένην διτταῖς: read συν-, comparing *ib.* 29.

ἄν-, ὄν-. Arrian 4. 3. 6 εἰ δὴ τι λόγου ἄν (ὄν? or omit) ἄξιον θεωρεῖζοιτο.

ἄν-, οὐ-. Plut. *Mor.* 1123 D μᾶλλον ἄν οἷς οὐ παρατυγχάνουσι διαπιστήσαντας ἀνθρώποις καὶ πράγμασι καὶ λόγοις ἀπλῶς ἅπασιν ἢ μίαν ἐκείνων ἀληθῆ καὶ ὑπάρχονσαν εἰαί φαντασίαν πεισθέντας. There is no sense in οἷς οὐ παρατυγχάνουσι: read οἷς ἄν παρατυγχάνωσι.

ἄν-, δῆ-. D. Hal. *A.R.* 3. 30. 3 εἰ γὰρ ἄν παρακινεῖν τι

τολμήσητε (read εἰ γὰρ δὴ . . . τολμήσετε): 14. 9. 4 τί γὰρ ἂν (read δὴ) δυνήσονται, comparing τί δὴ in 15. 3. 7 and 8. Arrian *An.* 2. 2. 3 προσδοκᾶν ἔσσεσθαι ἂν (δὴ) σφισι . . . ὠφέλειαν (6. 6. 5 read aorist for future) and 6. 24. 6 εἰ . . . ἐγκαταληφθεῖεν, ἐνταῦθα ἂν (δὴ) ἐταλαιπώρουν, δὴ emphasising the contrast. Philolaus *ap. Stob. Ecl.* 1. 21. 7 ὥτινιων ἂν τρόπων ἐγένετο corrected now to ὥτινιων τρόπῳ, but read perhaps ὥτινιων δὴ, or ὥτινι δὴ, τρόπῳ. Anon. *Life Thucyd.* 2 ἐμαρτύρησε δὲ αὐτῷ καὶ Θουκυδίδης ὁ μαθητὴς ὅτι ἂν, ᾧ σύμβουλος γένοιτο, ἄριστα ἐκείνος ἀπὴρλαττεν εἰς τὰς δίκας, evidently ὅτι δὴ. Eudocia 34 has the portent of ἂν with present indicative, ὥς ἂν (δὴ) τινὲς φασιν.

γάρ, δέ. *Arg.* 2 *Soph. O.C.* πεπύρωται δέ! (after τεχέιν comma only): Hermog. (Walz 3. 190. 3) εἰ δὲ μή.

δέ, δὴ. Athenaeus 351 B μόνῳ δὴ, not δέ: Aelian *V.H.* 13. 24 δῆλα δὴ.

δυσ-, εὐ-. Aesch. *Eum.* 266 βοσκὰν φεροίμαν πώματος δυσπότον, creating a metrical difficulty. Would not the Furies find it εὐπότον? Cf. on Menander 203 above p. 95.

ἐγ-, ἐκ. Pollux 5. 73 τῶν ἀπὸ τοῦ σώματος ἐγ(ἐκ)χωρούντων. εἰς, ὥς. *Schol. Ar. Vesp.* 42 τὸν Θέωρον εἰς (ὥς) κόλακα κομφοδοῖσι. So in the other scholium ὥς κόλαξ κομφοδεῖται. Such a use as εἰς πολλὰ κεκομφοδεῖται (*schol. Plut.* 665) is quite different.

ἐκ, εἰς. D. Chrys. 21. 3 οὐδεὶς ἢ εἴ τις ἐκ τῶν τριάκοντα Read ἢ, εἴ τις, εἰς τ.τ.

ἡμεῖς, ὑμεῖς. Cebes 33 ὁ μὲν μῦθος, ὃ ξένοι, . . . τοιοῦτος ἡμῖν (ὑμῖν) ἐστίν: Eudocia 17 ἐλευθεροῖν τὰς Ἀθήνας λέγει ἡμῖν (ὑμῖν) ὁ θεός (the Pythia to Lacedaemonians).

ιε, ει. Clem. Al. *Paidag.* 3. 11. 7. 297 P. read ἀνειμένα tallying with the other participles.

καί, ἢ. *Plut Mor.* 392 D τάναντία φιλοῦμεν ἢ μισοῦμεν καὶ θαυμάζομεν καὶ ψέγομεν: either ἢ or the second καί is wrong. [Ar.] *Ἀθ. Πολ.* 45. 1 ἂν τινος ἀδικεῖν ἢ βουλὴ καταγνῶ ἢ ζημιώσῃ: ἢ or makes surely no sense. Polyaeu. 1 *prooem.* 12 ταῦτα μὲν ἢ (καὶ) ὅσα τοιαῦτα διδάσκων. Sext. *Empir. adv. Math.* 8. 12 λεκτὸν ὅπερ ἀληθὲς τε γίνεται ἢ ψεῦδος: if τε is right, read καί for ἢ. Libanius 14. 4 πρῶτος καὶ μόνος and 18. 217 μάλιστα καὶ μόνων can hardly be right. In 16. 8 he has οὐχ ὅμοιον . . . ἢ κ.τ.λ. and Pausan. 7. 16. 4 οὐδέν τι γενόμενος ἐς Ἀχαιοὺς ὅμοιος ἢ καὶ Καλλίστρατος . . . πρὸς

Ἀθηναίους and D. Chrys. 29. 15 ὅμοιον . . . ἦ: but these uses of ἦ seem very strange.

καί, κᾶν. Euseb. *P.E.* 9. 27. 36 they say τῷ Μωϋσῶ θείαν φωνὴν γενέσθαι πατάξαι τὴν θάλασσαν τῇ ῥάβδῳ καὶ (κᾶν?) διαστῆναι and it would divide: *schol. Ar. Vesp.* 508 οἱ δὲ εὐδαιμονοῦντες καὶ (κᾶν) τοῦτο . . . πορίσαιντο.

καί, ὥς. D. Hal. 10. 60. 1 πολὺν παρειστῆκει δέος . . . ἀπολωλεκέναι νομίζουσι τὴν ἐλευθερίαν καὶ δέκα βασιλεῖς ἐλομένοις ἀνθ' ἐνός. Read ὥς δέκα: the words must be subordinate, not parallel, to νομίζουσι. So again in 11. 1. 3 ἡ διάνοια . . . χειραγωγουμένη διὰ τῶν λόγων ἐπὶ τὰ ἔργα καὶ (ὥς) μὴ μόνον ἀκούονσα τῶν λεγομένων ἀλλὰ καὶ τὰ πραττόμενα ὁρῶσα: it did not actually see them.

οὗτος, αὐτός etc. *Schol. Ar. Av.* 1536 read αὕτη for αὐτῇ. In Eudocia 927 (Flach p. 679. 17) ὅπου πλείσαντας τοὺς Ἑλλήνας δι' αὐτοῦ δοκεῖν λιμένα εἶναι διαφθαρῆναι for δι' αὐτοῦ read διὰ τὸ δοκεῖν. Aesop 2 οὗτος δέ.

οὕτως, οὕτε. Sext. Emp. 9. 99 οὗτ' ἂν should be οὕτως ἂν.

παρά, περί. Eustath. *ad Il.* 3. 6 read κέρατα περιτίθενται: Procop. *de Aedif.* 6 δόκησιν παρεχόμενον (not περι-).

πρός, πρό. Aesop 23 read προειλήφασιν anticipated, counted upon.

συν-, ἐν. Cebes 10 δοκοῦσιν ἐνεῖναι for δοκοῦσι συνεῖναι (perhaps with σοι after δοκοῦσι).

ὦ, ἦ. Carcinus 10 ὦ πολλὰ πλοῦτος δυστυχέστατος κυρῶν | ὅμως μέγιστον ζῆλον ἐν βροτοῖς ἔχει. Surely ἦ πολλά. For ἦ strengthening πολὺς cf. Herod. 3. 72: Plato *Euthyd.* 271 A: Ar. *Eq.* 1290: Pind. *P.* 9. 24.

ὥς, ὅσοι. Democritus (199 Diels) ἀροήμονες τὸ ζῆν ὥς (ὅμως conj. Diels: read ὅσοι) στυγέοντες ζῆν ἐθέλονσι δείματι αἰδεῶ.

ὥς, οὕσα. Aristaenetus 2. 9 read ἐπέπερ οὖσ' ἀπλουστάτη.

ἄγω, ἔχω. Anthol. App. Plan. 4. 214. 2 ἦ τί παρακλίνας οὕδας ἄγεις (ἔχεις?) καλάμῳ;

ἄδειαν, ἄδην. *Schol. Ar. Nub.* 386 all the allies sending βοῖν τυθησόμενον, συνρέβαινεν ἄδειαν εἶναι τῶν κρεῶν. What could ἄδειαν mean? Have editors supposed it = ἀφθονίαν?

αἰτιώμενος, (κ)εκτημένος. Aristaen. 1. 13 σώματος μὲν ἀφανῆ πλαττόμενος ἀλγυδόνα, ψυχῆς δὲ ταῖς ἀληθείαις ἐρωτικὴν αἰτιώμενος (read (κ)εκτημένος) νόσον. αἰτιώμενος gives just the wrong sense.

ἄκρως, ἀκριβῶς. Athen. 21 F ἄκρως ταῖς χερσὶ τὰ λεγόμενα δεικνύς. ἀκριβῶς would seem more proper. Cf. Ar. *Eth.* 2. 9. 1109 a 34 ἐπεὶ οὖν τοῦ μέσου τυχεῖν ἄκρως χαλεπόν, where I have proposed the same change. In Plato *Theaet.* 148 c the MSS. vary between the two words. But in Athen. 248 F ἄκρως γέ μοι ἐπετίμησας we should probably read πικρῶς.

ἄλλοι, πολλοί. Heraclitus 1 Diels (2 Bywater) τοὺς δὲ ἄλλους ἀνθρώπους λανθάνει seems too strong and too vain. Read πολλοὺς, as in fragments 2, 17, and 29. The confusion is well known.

ἀντίδοσις, ἀνάπανσις. Arrian *B.C.* 1. 4 ἐπὶ βραχὺ ἔληξαν αἱ στάσεις ἐπὶ Σύλλα, καὶ κακῶν ἀντίδοσις ἦν ὣν ὁ Σύλλας εἰργάζετο. ἀντίδοσις is unmeaning.

ἄξω, αὔξω. Arrian *Ogn.* 9. 2 κύνες . . . ὅτιπερ πονηρὸν τοῦ χρωτὸς τῷ πλησιάζειν τε καὶ ἐκθερμαίνειν ἐπάξουσιν. Both verb and tense being unsatisfactory, read ἐπαύξουσιν.

ἀπλῶς, ἄλλως. Olympiodorus *Vit. Plat.* (end) καὶ ἄλλως πολλαχῶς.

ἀποκρίνομαι, ἀποφαίνομαι. Appian *B.C.* 1. 104 ἀπεκρίνατο has no propriety. See *Xenophon and Others* p. 1.

ἄσκῶν, δοκῶν. With the correction of [Ar.] Ἀθ. Πολ. 23. 2 compare the apparent imitation in D. Hal. 10. 27. 2.

γεν- γιν-. Plut. *Mor.* 392 D φθείρεται ὁ ἀκμάζων γενομένου γέροντος: rather γιγνομένου, for as one comes the other goes. Cf. Ε τοῦτ' αὐτὸ μεταβάλλει γιγνόμενος ἕτερος ἐξ ἑτέρου. So in *arg.* 1 to Soph. *O.C.* Ismene should be said to announce τὴν γιγνομένην, not γενομένην, ὅφειξεν τοῦ Κρέοντος. In 397 she speaks of him as ἤξοντα βαιοῦ χρόνον. Porphyry *Abst.* 1. 46 the other futures show γίγνεσθαι to be an error for γενήσεσθαι.

γεν- λέγ-. Aen. *Tact.* 4. 7 perhaps παραγένηται, but the sentence is wrong otherwise too.

γερηφορία, ἱεραφορία. D. Hal. 2. 10. 2 ἐν ἀρχαῖς καὶ γερηφορίαις καὶ ταῖς ἄλλαις ταῖς εἰς τὰ κοινὰ δαπάναις. τελεσφορίαις is suggested for γερηφορίαις. Should it not be ἱεραφορίαις or ἱεροφαντίαις? Cf. *ib.* 73. 3.

δεύτερος, δύο. Euseb. *P.E.* 2. 6. 12 and 14. 4. 14 εἰς καὶ δεῦτερος should of course be εἰς καὶ δύο. The mistake arose from β' which stands for either.

διακῆσθαι, διανοεῖσθαι. Plut. *Mor.* Bernardakis 7. 152. 21

Ἀντίπατρον . . . λέγουσιν ἐν εὐτυχήματος μέρει διακέεσθαι (read διαροεῖσθαι) τὴν . . . εἰς Ἀθήνας εὐπλοῖαν. He thought it lucky. Cf. Plut. *Aem. Paul.* 27 μηδὲν ὡς μόνιμον . . . διανοεῖσθαι.

διελθεῖν, διελεῖν. Alex. Polyhist. *ap.* Syncell. 7. 4 (*F.H.G.* 2. 501) read διελόντα (not διελθόντα) τῶν τοῦ πλοίου μερῶν ῥάφος τι καὶ ἰδόντα κ.τ.λ. Cf. Herod. 5. 33 διελόντας τῆς νεὸς κατὰ τοῦτο, where διέλκοιτας is a quite needless change.

δώσω, δείξω. Athen. 128 B δώσομεν should I think be δείσομεν, or perhaps δηλώσομεν, though δηλοῖντες comes just before.

εἶδον, ἦγον. Plut. *Mor.* 603 B ἐν ᾗ (χώρᾳ) Ξενοφῶν μετὰ τὴν στρατείαν λιπαρὸν εἶδε (ἦγε ?) γῆρας.

εἶδον, ἦδον. Himerius *Or.* 14. 23 οὐ τὴν μὲν (φιλοσοφίαν) εἶδε (ἦδει ?), τῆς δὲ ἐμέλησε: Callim. *Ep.* 18. 2? see p. 69 Aesop 274^a ὁ δ' ἀρὸς ἐφη 'ἀκμὴν τροφὴν οὐκ εἶδον': is εἶδον a mistake for οἶδα?

εἶη, εἶναι. Schol. Ar. *Vesp.* 1302 read εἶναι (ἂν εἶη just before).

εἶναι, δεῖν. Proclus in *Plat. Crat.* 37 Ἀντισθένης ἔλεγε μὴ δεῖν ἀντιλέγειν. This should certainly be εἶναι: indeed δεῖν is nonsense. Cf. Plat. *Euthyd.* 285 E: Ar. *Top.* 1. 11. 104 b 20 and *Met.* 1024 b 34.

εἶχον, ἔξω. Anon. *Vit. Plat.* p. 5 Didot καὶ οὕτω δὲ προσέχεν should apparently be προσέξει or προσέξεν with no stop before καὶ οὕτω δέ.

ἐνάργεια, ἐνέργεια. Sext. *Emp.* 10. 69: see p. 316.

ἐπιβουλή, ἐπιβολή. Aesop 4^b the words are not very clear, but read ἐπιβολή.

ἐπήρα, ἐπίχειρα. Ap. Rhod. 4. 375 cut my throat ὄφρ' ἐπήρα φέρωμαι εὐκότα μαργοσύνησιν. Surely ἐπίχειρα. See Jebb on Soph. *Ant.* 820.

εἶρ, αἶρ, ἄγ. Schol. Ar. *Av.* 1021 εἶδον εὐρεθείς should, I think, be αἶρεθείς, and *Anthol.* 10. 84. 2 δάκρυσιν δ' ἐν πολλοῖς τὸν βίον ἡῖρον ὅλον pretty certainly ἦγον (cf. under εἶδον above). Aristaen. 1. 13 τὸν δὲ τοῖν μετάρσιον ἄγων: as αγ and αἰρ are confused elsewhere, read αἶρων, a much more suitable word.

ἔχοντες, ζῶντες. Polyaeus 7. 1 πόλιν οὐχ εἶχον, ἔχοντες ἄνευ νόμον καὶ δίκης, ἄγοντες καὶ φέροντες ἀλλήλους. Roth's ἄγοντες for ἔχοντες, adopted by Melber (Teubner 1887), is

rather Latin than Greek and in any case could hardly immediately precede ἄγοντες καὶ φέροντες. Read ζῶντες, ἔχοντες being either an ordinary corruption of it or a careless repetition from εἶχον.

ζητεῖν, αἵτιον. Plut. *Mor.* 385 c ἐπεὶ δὲ τοῦ φιλοσοφεῖν, ἔφη, τὸ ζητεῖν τὸ θαυμάζειν καὶ ἀπορεῖν, εἰκότως τὰ πολλὰ κ.τ.λ. Here τὸ ζητεῖν is pointless and the real connection of the infinitives with τοῦ φιλοσοφεῖν is not brought out. Read something like τοῦ φιλοσοφεῖν, ἔφη, ἐστὶν αἵτιον τὸ θαυμάζειν, comparing Plato *Theaet.* 155 D and Ar. *Met.* 1. 2. 982 b 12 διὰ τὸ θαυμάζειν . . . ἤρξαντο φιλοσοφεῖν.

ἦθος, ἔθος. Arrian *An.* 7. 9. 2 νόμοις καὶ ἡθεσι (ἔθεσι?) χρηστοῖς ἐκόσμησεν.

ἦν, ἦει. Plut. *Mor.* 349 F ὅτε Καρκίνος Ἀερόπῃ συνῆν ἢ Ἔκτορι Ἀστυδάμας. I do not see what συνῆν can mean. συνήει would be *competed*.

θείος, ὅσιος, a well-known confusion. Plut. *Mor.* 488 F τί φεύγεις Ἀρτάβανον, ὦ παῖ, θεῖον ὄντα καὶ Περσῶν ἄριστον; Is not ὅσιον more likely?

ιέρως, λείως. Plut. *Mor.* 854 c αἱ Μενάνδρου κωμωδίαὶ ἀφθόνων ἁλῶν καὶ ἱερῶν μετέχουσι. λείως is sometimes applied to a taste and would be suitable here.

λαβ-, βαλ-. Strabo 6. 1. 12 προσέλαβε δὲ τῇ δόξῃ κ.τ.λ. : Arrian *Ind.* 20. 10 πολλὸν συνεπιλαβέσθαι ἐς εὐθυμίην τῇ στρατῇ. In both cases the other verb should be substituted. The confusion is quite familiar.

λέγω, ἔχω. The corrupt and obscure line of Hedyllus in Athen. 345 B should perhaps be not τὸ δ' ὁρᾶν μὴ μόνον οὐ λέγομεν but τὸ δ' ὁρᾶν κείμενον οὐκ ἔχομεν (again a familiar mistake).

λειπ-, λιπ-. Paroemiogr. 2. 154 Δαναΐδων πίθος· ἐπὶ τῶν αἰὲ ἐκλιπόντων (read ἐκλειπ-) καὶ μὴ πληρουμένων. D. Hal. *A.R.* 20. 13. 3 read ἐκλειπούσας.

νόμος, λόγος. Phalaris *Ep.* 4. A man can hardly be ἀκόλαστος ἐν νόμοις; read ἐν λόγοις.

οἶον, ποῖον. Cebes 3 certainly ποῖόν τι;

ὀμονοῶ, ὀμολογῶ. Plut. *Mor.* 8 E μόνοις τοῖς πλουσίοις ὀμονοεῖς (ὀμολογεῖς?) τὺς ἐποθήκας διδοῖαι.

ὀπου, ὅσῳ or ὁπόσῳ. Correct Arrian *An.* 5. 4. 2 τοῦ Ἰνδοῦ μείονές εἰσι καὶ πολὺ δὴ μείονες, ὅπου καὶ αὐτὸς ὁ Ἰνδὸς τοῦ Γάγγου.

ὄψομαι, τέρψομαι. Theognis 570 λείψω δ' ἐρατὸν φάος ἡελίοιο, | ἔμπης δ' ἐσθλὸς ἐὼν ὄψομαι οὐδὲν ἔτι. ὄψομαι is weak and 567 ἦβη τερπόμενος παίζω strongly suggests τέρψομαι.

παραδῶσιν, ὑπηρετῶσιν. Plut. Mor. 440 A ἐκεῖνοι μὲν γάρ, ὥς φησιν Ἡρόδοτος, τοὺς οἰκέτας ἐκτυφλοῦσιν ὅπως παραδῶσιν αὐτοῖς. The right sense would be well expressed by ὑπηρετῶσιν. Cf. ὑπηρετίσι τέχναις immediately following. In *Phaedo* 82 D I have suggested ὑπηρετοῦντες for πλάττοντες.

παρεῖς, παγείς. Aesop 8 ἐμπαρέντων (ἐμπαγέντων) αὐτοῦ τῶν ὀνύχων τοῖς μαλλοῖς.

παροῦσα, πρέπουσα. Aristaenetus 2. 1 τεθνήξεται . . . εἰ μὴ τὴν παροῦσαν (πρέπουσαν? προσήκουσαν?) θεραπείαν ἐπιενείσεις.

πλείων, ἡδίων (Cobet's *Misc. Crit.* p. xiii). D. Chrys. 18. 6 πλείων (read ἡδίων) ἢ αἰσθησις ἀπαλλαγέντι τῆς περὶ τὸ ἀναγινώσκειν ἀσχολίας, i.e. it is pleasanter to hear than to read. πλείων seems unmeaning.

πολιτικός, ποικίλος. Plut. Mor. 839 F Isaeus πρῶτος . . . σχηματίζειν ἤρξατο καὶ τρέπειν ἐπὶ τὸ πολιτικὸν τὴν διάνοιαν. In connection with σχηματίζειν what can τὸ πολιτικὸν mean here? Perhaps τὸ ποικίλον, as D. Hal. *Isaeus* 3 says of him ἡ δὲ Ἰσαίου (λέξις) τεχνικώτερα . . . καὶ σχηματισμοῖς διειλημμένη ποικίλοις, and several times subsequently uses ποικίλος and ποικίλλω with regard to him. Plutarch *Nic.* 1 calls Thucydides ποικιλότατος. When Zosimus (Westermann *Vit. Script.* 298. 45) says of Demosthenes ἐξήλωσε . . . Θουκυδίδην καὶ τὰ πλεῖστα ἐκ τῶν ἐκείνου λόγων ἐπὶ τὸ πολιτικώτερον μετέφρασε, he is probably using πολιτικός as Isocrates does when he speaks (9. 10) of πολιτικὰ ὀνόματα, ordinary, everyday expressions. This sense will not suit the statement about Isaeus.

πρόσθε(ν), προῖσθη. D. Hal. 1. 53. 1 πρόσθε(ν) γὰρ κατὰ τὴν ἀξίωσιν Ἐλνμος ἀπὸ τοῦ βασιλικοῦ γένους ὤν. πρόσθεν γὰρ ἦν, προετίθη, προεῖχε have been conjectured. I suggest προῖσθη.

πρότερος, ἕτερος (see my *Xenophon and Others* p. 226). Athen. 461 B οὐτ' ἐν γραφαῖς οὐτ' ἐπὶ τῶν πρότερον εἰρήσμενον ποτήριον εὐμέγεθες εἰργασμένον. There is no sense in the antithesis of ἐν γραφαῖς and ἐπὶ τῶν πρότερον. Read ἐπὶ τῶν ἑτέρων in the other arts.

σιωπή, στολή. D. Chrys. 30. 1 καὶ τῇ σιωπῇ (στολή?) καὶ τῷ βαδίσματι . . . σε ἐμμεῖτο.

τόπος, χρόνος. D. Hal. 4. 7. 3 Tarquinius lived to the age of 110: τοῦτο δὲ τὸ μῆκος τῶν βίων οὐ φέρουσιν οἱ καθ' ἡμᾶς τόποι. Surely χρόνοι.

τρέφω, φέρω. Schol. Ar. Av. 1404 ἐκάστη φυλὴ Διονύσου (-σῶ!) τρέφει διθυραμβοποιόν. φέρω is a technical word for tribal appointments, *c.g.* Ἀθ. Πολ. 56. 3, while τρέφω *maintain* would be odd here.

ὑποψία, ἀτοπία. Arg. Ar. Vesp. 14 read ὁ δὲ παῖς ἐπειρᾶτο ἀφαιρεῖν τὰς ἀτοπίας τοῦ πράγματος, νοθετῶν τὸν γέροντα.

χρόνος, λόγος. Stob. Eccl. 3. 6. 14 (6. 31 Mein.) ascribes to Socrates the saying οὔτε πῦρ ἱματίῳ περιστέλλαι δυνατὸν οὔτε αἰσχροὺς ἀμάρτημα χρόνῳ. Time can only veil things long after. Read λόγῳ, for words can cloak a thing at the time. MSS. vary between the two words in Aesch. P. V. 875 and Pers. 713.

ON THE USE OF THE WORDS τραγῳδός AND κωμῳδός.

1. LIDDELL AND SCOTT in their *Lexicon* tell us that τραγῳδός is first 'a tragic poet or singer, these characters being originally one,' but 'later, when the poets ceased to act, the term τραγῳδός, *tragedian*, was for the most part confined to the *tragic actor* . . ., the *tragic poet* being called τραγῳδοποιός or τραγῳδοδιδάσκαλος (but τραγῳδός continued also to be used in its old sense . . .).' They mention separately τραγῳδοί 'members of the tragic chorus' and the plural τραγῳδοί 'often used = τραγῳδία.' They therefore hold that in Attic Greek the word has at least three distinct meanings, *poet*, *singer*, *actor*. For κωμῳδός they give only two, *poet* and *actor*, thus leaving out, perhaps by inadvertence, the very first sense to which the form of the word points.

These ideas are probably universal among scholars who have not looked into the facts. In a way they have come down to us from Ammonius or earlier writers whom he followed, for he says κωμῳδός καὶ τραγῳδός λέγεται ὁ χορευτὴς καὶ ὑποκριτὴς· κωμῳδοποιός δὲ καὶ τραγῳδοποιός οἱ ποιηταί· ἐνίοτε δὲ συγχέουσι τὴν διαφορὰν. But in the *schol. ad Dem.* 5. 6, ὑποκριτὰς ἐκάλουν οἱ ἀρχαῖοι τοὺς νῦν τραγῳδοὺς λεγομένους τοὺς ποιητάς, οἷον τὸν Εὐριπίδην καὶ Ἀριστοφάνην, τοὺς δὲ νῦν ὑποκριτάς· οἵτοί δὲ ἦσαν δύο· τὸν μὲν δευτεραγωνιστήν, τὸν δὲ τριταγωνιστήν· αὐτοὺς δὲ τοὺς ποιητὰς τῶν δραμάτων τραγῳδοὺς καὶ τραγῳδοδιδασκάλους, in spite of the obvious corruption (which Lambinus, Sauppe and others have tried to put right),¹ it seems affirmed or implied

¹ See an article in the *Amer. J. of Phil.* 29. 206 (1908) by Capps.

that 'the ancients' did not use τραγῳδός of an actor, but did use it of a poet. The object of this paper is to question the tradition and to ask what grounds there are for saying that in good Attic the words were ever used of either *poet* or *actor* as such.

2. It is clear from the very form of the words that τραγῳδοί and κωμῳδοί originally and properly meant *singers* of a certain kind, that is members of the tragic or comic chorus, who before the introduction of actors were the sole performers.¹ This sense of *singers* appears throughout Greek literature, and there can be no doubt about it.² But in certain phrases and contexts the words came to signify the performance rather than the performers; not the men in themselves, but the men as doing something.

The common form of this is a phrase which occurs over and over again in inscriptions and is found also in speeches or the documents, genuine or spurious, which they contain and in a few other places. The phrase directs a proclamation to be made, or speaks of something as done, τραγῳδοῖς or τραγῳδοῖς καινοῖς. See *C.I.A.* ii. Index s.v. τραγῳδοί: Aesch. *in Ctes.* 36, 45, 176: Dem. *De Cor.* 84, 115, 116. Cf. Plut. *Mor.* 603 c: Luc. 5. 51: Ael. *V.H.* 2. 13.

The dative is half local, half temporal, like Διονυσίοις,

¹ From these words are formed directly κωμῳδοδιδάσκαλος and -αλία, τραγῳδοδιδάσκαλος and -αλία (the last abstract substantive not found, but no doubt existing). Χορὸν διδάσκειν, τραγῳδίαν διδάσκειν are both idiomatic (cf. διθυραμβοδιδάσκαλος), just as in English we can 'teach' both a class and a lesson. The spelling of these words and of κωμῳδοποιητής is established by the metre in Ar. *Eq.* 507, 516: *Pan* 734, 737, and so with τραγῳδοποιμουσική in a fragment of the other *Thesmophoriazusae* (333). But metre is not decisive as to τραγῳδοποιός in *Thesm.* 30 or κωμῳδολοιχῶν in *Vesp.* 1318, and in good Plato MSS. the spelling of both τραγῳδ(ι)οποιός and κωμῳδ(ι)οποιός varies. The forms in *io* are favoured by analogy, for the first part of words in -ποιός usually gives the thing made, e.g. ἐποποιός, αὐλοποιός; but the grammarian Moeris says Κωμῳδοποιοὶ Ἀττικῶς κωμῳδιοποιοὶ Ἑλληνικῶς, and κωμῳδογράφος, as against the usual κωμῳδιογράφος and τραγῳδιογράφος, is guaranteed by metre in *Anth.* P. 7. 708, ascribed to Dioscorides.

² Compare κιθαρωδός, αὐλωδός, μελωδός, ραψωδός and any other such words. A ραψωδός might compose his own verses, a κιθαρωδός his own verses and music accompanying, but this is in no way conveyed by the name, which only connotes the performance. So with αοιδός itself.

Παραθηναίους. It means 'at the performance of the τραγωδοί,' 'at the tragic performance,' 'at the new tragedies.' *Τραγωδοῖς* cannot signify simply the men. It must mean the time and place at which they appear, their appearance, their performance, just as in Latin a thing is said to happen *gladiatoribus*, that is at the appearance of the gladiators, at the gladiatorial shows (Cic. *Phil.* 1. 15. 36, *ad Att.* 1. 16. 11 parallel with *ludis*, and elsewhere).¹ When *καιροῖς* is added, this is still clearer. To whom or

¹ In Greek we may compare the datives *ζεφυροῖς*, *νοτίοις*, *βορείοις* (Ar. *Hist. An.* 9. 28. 2: 6. 19. 4: 8. 12. 10), meaning *at the time of* such and such a wind, *when* it is blowing, and the genitives *ἀπηλιώτου*, *βορέου* in Thuc. 3. 23. 5: in Latin Virg. *Aen.* 9. 668 *pluvialibus Haedis*, Juv. 9. 68 *aquilone Decembri*, Tac. *Ann.* 3. 28. 3 *pace et principe*. Perhaps we may add Ar. *Eq.* 410 ἢ μή ποτ' ἀγοραίου Διὸς σπλάγχνοισι παραγενοίμην, for a man cannot in strictness of speech be present at the σπλάγχνα, but only at the doing of something to them. *Λαμπάς*, *συνωρίς*, etc. are used as names of contests, e.g. *λαμπάδα τρέχειν*, *τῇ λαμπάδι τῶν παιδων*, *ἐτέθη συνωρίς*. Closely akin is that extremely common Latin and occasional Greek construction, by which a substantive or pronoun with a participle stands for something done to or by the person or thing. Thus *παῖδες παροινούντι αὐτῷ* (Antiphon 4. 1. 7) is perhaps in essence the same as *σπλάγχνοις παραγενέσθαι*. Aesch. *Pers.* 728 *ναυτικὸς στρατὸς κακῶς πεζὸν ὄλεσε στρατόν*; Herod. 8. 131 *τοὺς δὲ Ἑλληνας τό τε ἔαρ γιγνόμενον ἤγειρε καὶ Μαρδόνιος ἐν Θερσσσαλῇ ἑών* are good examples of a large class. The best English parallel that occurs to me is the university slang by which we put e.g. 'the Eights' for the races in which boats so named take part; 'the Eights are over,' 'I saw him at last year's Eights.' Like *τραγωδοί*, the boats stand for the performance, and the expression is at once local and temporal. College boards sometimes bear the notice 'there will be no river to-day': those who read it understand not that there will be no water in the river, but that the college boat will not go out. 'River' stands for 'practice on the river.' So 'the Old Masters' are (an exhibition of pictures by) the Old Masters: 'is there to be an Old Masters this year?' 'The Christy Minstrels' is at least half a place or performance. 'Punch and Judy,' 'a Punch and Judy,' is a performance; sometimes perhaps the men and things necessary for it. Often places are put for events that occur or have occurred there: 'Henley' for 'Henley Regatta,' 'Waterloo,' and 'Trafalgar' for the battles. So Plutarch *Comp. Aristid. et Cat.* 5 ὁ Μαραθῶν, ἡ Σαλαμίς, αἱ Πλαταιαί, and *Mor.* 496 Ε τὴν Σαλαμῖνα . . . τὴν Θερμιστοκλέους, and elsewhere. For *persons* cf. Lys. 25. 25 μετὰ τοὺς τριακοσίους: Lycurg. 124 μετὰ τοὺς τριάκοντα: Thuc. 3. 68. 1 μετὰ τὸν Μῆδον: etc. There are very many such instances to be collected, were it worth while.

what in a tragic performance was the word *new* properly applicable? Not to any of the performers, nor to the poets, for poets, actors, and many of the choreutae would probably be old hands. What was new was the performance itself, the plays they performed, and the phrase means really *when new tragedies are (were) played*. So κωμωδοῖς, which is much rarer, in the decree of a deme (C.I.A. i. 585) ordering a crown to be proclaimed κωμωδοῖς. Compare the terms of the law given in the *Meilias* 10 ὅταν ἡ πομπή ᾗ . . . καὶ οἱ κωμωδοὶ καὶ οἱ τραγωδοὶ κ.τ.λ., in which οἱ τραγωδοὶ and οἱ κωμωδοὶ signify like ἡ πομπή not men but something that men do. So in Aeschines in *Tim.* 157 ἐν τοῖς κατ' ἀγροῦς Διονυσίοις κωμωδῶν ὄντων ἐν Κολλυτῷ: in *Ctes.* 41 γιγνομένων τῶν ἐν ἄστει τραγωδῶν and 154 μελλόντων ὥσπερ ἐνὶ τῶν τραγωδῶν γίγνεσθαι: it is not the men that γίγνεται but their performance. Add in *Ctes.* 34 τραγωδῶν ἀγωνιζομένων καινῶν (so Plut. *Mor.* 710 F), where as before καινῶν is not applicable to the men themselves. But *ib.* 204 μελλόντων τραγωδῶν εἰσιέναι: Dem. 5. 7 εἰ γὰρ ἐν Διονύσου τραγωδοὺς ἐθέασθε: Xen. *Oecon.* 3. 7 ἐπὶ μὲν κωμωδῶν θέαν and 9 θεᾶ γὰρ αὐτοὺς ἥπερ τοὺς τραγωδοὺς τε καὶ κωμωδοὺς: Menand. *Epirr.* 108 τεθέασαι τραγωδοὺς: Plut. *Vit. Phoc.* 19 θεωμένων καινοὺς τραγωδοὺς Ἀθηναίων something of the personal force may possibly remain.

Harpocration and Suidas preserve a proverbial expression and its explanation. Τοὺς ἑτέροισ τραγωδοῖς ἀγωνιέται. Λυκοῦργος ἐν τῷ πρὸς Δημάδην. Δίδυμός φησιν ὅτι παροιμία ἐστὶν ἐπὶ τῶν ἀρμοζομένων πρὸς τὰ ἐπιόντα καὶ σεμνοποιούντων ἑαυτοὺς. Here τραγωδοὺς means a performance so distinctly that it is actually made to depend on ἀγωνίζεσθαι, as ἀγῶνα might: οἱ ἕτεροι τραγωδοὶ is the next performance just as οἱ καινοὶ τραγωδοὶ is the new performance.

3. We turn now to a group of phrases of which χορηγεῖν τραγωδοῖς may be taken as the type, illustrated by the following passages:

Simonides 147 ἐχορήγει | πεντήκοτ' ἀνδρῶν καλὰ μαθόντι χορῷ: [Andoc.] 4. 20 ἀντιχορήγος ἦν Ἀλκιβιάδῃ παισί: Lys. 19. 29 τραγωδοῖς δις χορηγήσαι: 21. 1 καταστάς χορηγὸς τραγωδοῖς: 2 ἀνδράσι χορηγῶν εἰς Διονύσια . . . καὶ ἐπὶ Διοκλέους Παραθηναίοις τοῖς μικροῖς κυκλικῷ χορῷ (i.e.

χορηγῶν), 4 κατέστην χορηγὸς παιδικῷ χορῷ and κωμῳδοῖς χορηγῶν: 24. 9 κατασταθεὶς χορηγὸς τραγῳδοῖς. Isaeus 5. 36 τῇ μὲν φυλῇ εἰς Διονύσια χορηγήσας τέταρτος ἐγένετο τραγῳδοῖς καὶ περριχισταῖς ὕστατος: 6. 60 κεχορηγήκε δὲ τραγῳδοῖς, γεγυμνασιάρχηκε δὲ λαμπάδι; and again χορηγεῖ μὲν τραγῳδοῖς: 7. 40 παιδικῷ χορῷ χορηγῶν ἐνίκησεν. Dem. 21. 59 τοῦτον ἐμισθώσατό τις φιλόνομος χορηγὸς τραγῳδῶν, 156 τραγῳδοῖς κεχορηγήκε. Ar. Eth. 4. 2. 20 κωμῳδοῖς χορηγῶν. E'ragm. (?) 630, (587) χορηγεῖν τὰ Διονύσια τοῖς τραγῳδοῖς καὶ κωμῳδοῖς. 'Αθ. Πολ. 56. 3 χορηγοὺς τραγῳδοῖς καθίστησι τρεῖς . . . πρότερον δὲ καὶ κωμῳδοῖς καθίστη πέντε . . . ἔπειτα παραλαβὼν τοὺς χορηγοὺς τοὺς ἐννεγεμένους ὑπὸ τῶν φυλῶν εἰς Διονύσια ἀνδράσιν καὶ παισὶν καὶ κωμῳδοῖς κ.τ.λ. cf. Plut. (?) *Moralia* 835 B ἐχορήγησε κυκλίῳ χορῷ τῇ αὐτοῦ φυλῇ ἀγωνιζομένη διθυράμβῳ.

As to the expression χορηγεῖν τραγῳδοῖς there are two questions to ask.

A. Are we to take τραγῳδοῖς as a *dativus commodi* or as the dative of time and place above explained? The former view of it seems strongly supported by Simonides, [Andocides], Lys. 21. 2 and 4 and the language throughout of the passage in 'Αθ. Πολ., by the genitive in Dem. 21. 59, and in a less degree by Lys. 21. 1 and 24. 9, since in the latter places τραγῳδοῖς cannot logically give a sort of date for καταστάς and κατασταθεὶς, as the appointment was not made at the performance but before it. In the phrase τῇ φυλῇ χορηγεῖν (e.g. Isaeus 5. 36 above) φυλῇ must be a *dativus commodi*. There would seem however to be no reason why τραγῳδοῖς in χορηγεῖν τραγῳδοῖς etc. should not also have had a local or temporal meaning sometimes, e.g. in Isaeus 6. 60. The analysis of the dative need not always be the same. Sometimes again, e.g. *ib.* 7. 40, the dative may be instrumental with the verb *νικάω*, as in Plut. *Mor.* 785 A χοροῖς ἐνίκα. In Plato *Apol.* 36 D εἰ τις ἑμῶν ὑπὸ πῶ ἢ ξυνορίδι ἢ ζεύγει νενίκηκεν this is the most obvious way of taking the datives, though they may also like τραγῳδοῖς be a short expression for a contest or performance and therefore in reality local or temporal. So λαμπάδι is either 'with a torch' or— and this seems the truer account—'in the torch race,' a meaning that λαμπάς certainly bears. Such expressions therefore as [Andoc.] 4. 42 νενικηκώς

εὐανδρία καὶ λαμπάδι καὶ τραγωδοῖς : Theophr. *Char.* 22 νικήσας τραγωδοῖς : are not clear.

B. If and when τραγωδοῖς is a *dativus commodi* and therefore a name for persons, are these persons performers or poets? Lys. 21. 2 and 4, Isaeus 5. 36 and 7. 40, and the Ἰ.Αθ. Πολ. show that they are performers, just as in those passages ἀνδράσι, χορῶ, πυρριχισταῖς, χορῶ, ἀνδράσιν καὶ παισίν signify performers. And that the performers in question are the chorus, not the actors, appears from the fact that the choregus was concerned with the chorus and in an ordinary way had nothing to do with the actors. They received nothing from him. He was not choregus of or for them.

4. I take the following inscription as exemplifying a third group of phrases in which τραγωδοί and κωμωδοί appear: ἐπὶ Φιλοκλέους Οὐγῆς παίδων, Δημόδοκος ἐχορήγει Ἰπποθωντὶς ἀνδρῶν, Εὐκτῆμων Ἐλευσίνιος ἐχορήγει κωμωδῶν Εὐρυκλείδης ἐχορήγει, Εὐφρόνιος ἐδίδασκε τραγωδῶν Ξενοκλῆς Ἀφιδναῖος ἐχορήγει, Αἰσχύλος ἐδίδασκεν (*C.I.I.* iv. p. 218). Cf. the inscriptions cited in Haigh's *Attic Theatre* App. B. 1 and the Greek argument of the *Persae*: ἐπὶ Μένωνος τραγωδῶν Αἰσχύλος ἐνίκᾳ Φινεῖ, Πέρσαις, Γλαύκῳ Ποτρίῃ, Προμηθεῖ. It is by no means clear what is the construction of the genitives ἀνδρῶν, παίδων, κωμωδῶν, τραγωδῶν, nor do I understand the view of Meisterhans 82 c 18, but I should suggest that Οὐγῆς παίδων stands for Οὐγῆς παίδων χορῶ ἐνίκᾳ. This seems supported by various victory and votive records, taking three main forms, which may be briefly illustrated from *C.I.A.* ii. iii. 1229–1299. The whole section will repay examination.

A. 1242 Λυσικράτης Λυσικλείδου Κικυννέος ἐχορήγει Ἀκαμαντὶς παίδων ἐνίκᾳ. cf. 1235, 1238, 1244, etc. B. 1236 Αἴσιος Μησιβούλου Σφήπτιος χορηγῶν ἐνίκᾳ Ἀκαμαντίδι Πανδιονίδι παίδων. cf. 1234, 1237, 1251, etc. C. 1247 Θράσυλλος Θρασυέλλου Δεκελεὺς ἀνέθηκεν χορηγῶν νικήσας ἀνδράσιν Ἰπποθωντίδι φυλῇ. 1248 Διόδωρος Ἐξηκεστίδου νικήσας χορῶ παίδων. 1283 . . . νικήσας ἀνέθηκε [κυκλίῳ] χορῶ καὶ κωμωδοῖς.

It is possible and even probable that such a genitive as that in Οὐγῆς παίδων came to be used without much thought of construction and of what was to be supplied.

But there must originally have been something on which the genitive was understood to depend, and it seems perhaps most likely to have been *χορῶ*, though it may also have been *ἀγῶνι*. By analogy, when we come to *κωμῳδῶν* and *τραγῳδῶν* further on in the inscription, we must again supply some case of *χορός*. With *ἐχορήγει* it would naturally be the dative, but this time a *dativus commodi*: with *ἐδίδασκε* the accusative.

This point is however beside my main argument as to the persons of whom *τραγῳδοί* and *κωμῳδοί* are names. Whatever the precise analysis of these phrases, the fact remains that *τραγῳδοί* and *κωμῳδοί* are parallel to *ἄνδρες* and *παῖδες* and therefore the words connote *performers*, not *poets*. There is not however anything in this particular group of formulae, as there was in the last, to prevent anyone holding if he likes that the performers in question are the *actors*, not the *singers*. That must be settled by other considerations.

We have seen then (1) that *τραγῳδοί* and *κωμῳδοί* came to be used as the name of a *performance*: (2) that in such phrases as *χορηγεῖν τραγῳδοῖς* the dative probably means *for a tragic chorus*, though it may be *at the tragedies*: (3) that *τραγῳδοί* and *κωμῳδοί* in the passages last examined certainly mean *performers* and presumably the *chorus* as before.

5. We go on to an extension of the use of the words as a name for performances, an extension in which the circumstances of time and place fall into the background or practically disappear, and the words come in degrees varying according to the nature of the passage to mean *the tragic and comic stage, tragedy and comedy*. Tragedy and comedy are still, perhaps, thought of as heard and seen rather than read. So much still survives of the force first belonging to the words as names of performers. *Tragic stage* therefore will often give the idea better than *tragedy*. It is in some of the passages yielding this sense that by a natural misunderstanding it has been easiest to take the words as meaning *poets*.

Before dwelling on this I will put together the chief literary passages, not already quoted, belonging to the 5th or 4th century and containing *τραγῳδός* or *κωμῳδός*,

with some of later date and two or three in which we find *τρυγωδός*, a word exactly parallel to the other two. The passages do not all exhibit the sense of which I am just now especially speaking, but it is convenient to have them all under the eye at once.

Aristophanes—

Vesp. 650 χαλεπὸν μὲν καὶ δεινῆς γνώμης καὶ μέζοντος ἢ 'πὶ
τρυγωδοῖς κ.τ.λ.

1480 καὶ τοὺς τραγωδοὺς φησιν ἀποδείξειν κρόνους
τοὺς νῦν διορχησάμενος ὀλίγον ὕστερον.

1498 εἴ τις τραγωδός φησιν ὀρχεῖσθαι καλῶς.

1505 ἕτερος τραγωδὸς Καρκινίτης ἔρχεται.

1537 τοῦτο γὰρ οὐδεὶς πω πάρος δέδρακεν
ὀρχοῦμενον ὅστις ἀπῆλλαξεν χορὸν τρυγωδῶν.

Pax 530 Διονυσίων,
αὐλῶν, τραγωδῶν, Σοφοκλέους μελῶν, κιχλῶν.

806 ἤνίκα τῶν τραγωδῶν τὸν χορὸν εἶχον ἀδελφός τε
καὶ αὐτός.

Av. 512 ὅπου' ἐξέλθοι Πρίαμός τις ἔχων ὄρνιν ἐν τοῖσι
τραγωδοῖς.

787 εἴτα πεινῶν τοῖς χοροῖσι τῶν τραγωδῶν ἤχθετο.

Thesm. 390 ὅπουπερ ἔμβραχυ
εἰσὶν θεαταὶ καὶ τραγωδοὶ (?) καὶ χοροί.

Γηρυτ. fr. 1. 8 :

A. καὶ τίνες ἂν εἶεν ; B. πρῶτα μὲν Σαννυρίων
ἀπὸ τῶν τρυγωδῶν, ἀπὸ δὲ τῶν τραγικῶν χορῶν
Μέλγτος, ἀπὸ δὲ τῶν κυκλίων Κινησίας.

Crates. (Meineke 2. 242 : Kock 1. 138) τοῖς δὲ τραγωδοῖς
ἕτερος σεμνὸς πᾶσιν λόγος ἄλλος ὃδ' ἔστιν.

Phrynichus wrote a comedy called *Τραγωδοί*. We know nothing as to its nature. [Plays called *κωμωδοτραγωδία* are attributed to three comic poets (Mein. 1. 247), but it is not clear how far this is a proper, how far a generic, name.]

Timocles (M. 3. 593 : K. 2. 453)

τοὺς γὰρ τραγωδοὺς πρῶτον, εἰ βούλει, σκόπει
ὥς ὠφελοῦσι πάντας.

Menand. *Sam.* 245 οὐκ ἀκήκοας λεγόντων τῶν τραγωδῶν ;

Philemon (M. 4. 44 : K. 2. 512)

τὰ δ' ἀργυρώματ' ἐστὶν ἢ τε πορφύρα
εἰς τοὺς τραγωδοὺς εὔθετ', οὐκ εἰς τὸν βίον.
χρήσιμ',

Diphilus (M. 4. 388 : K. 2. 549)

ὥς οἱ τραγωδοὶ φασιν οἷς ἐξουσία
ἔστιν λέγειν ἅπαντα καὶ ποιεῖν μόνοις.

Hibeh Papyri i. p. 47 (Hippias of Elis?) μᾶλλον τῶν
τραγωδῶν οἴτας ἀνδρείους τῶν διὰ παντὸς εἰωθότων ἐφ' ἁρμονίας
ἄδειν.

Plato *Rep.* 395 A ἀλλ' οὐδέ τοι ὑποκριταὶ κωμωδοῖς τε καὶ
τραγωδοῖς οἱ αὐτοί. *Phaedr.* 236 C ἵνα δὲ μὴ τὸ τῶν κωμωδῶν
φορτικὸν πρᾶγμα ἀναγκαζώμεθα ποιεῖν ἀνταποδιδόντες ἀλλήλοις.
Leyes 935 D τὴν τῶν κωμωδῶν προθυμίαν τοῦ γελοῖα εἰς τοὺς
ἀνθρώπους λέγειν.

Aristot. *Poet.* 3. 1448 a 37 ὥς κωμωδοὺς οὐκ ἀπὸ τοῦ
κωμάζειν λεχθέντας. 5. 1449 b 1 καὶ γὰρ χορὸν κωμωδῶν ὁψέ
ποτε ὁ ἄρχων ἔδωκεν. 22. 1458 b 34 Ἀριφράδης τοὺς
τραγωδοὺς ἐκωμῶδει, ὅτι αὐτὸ οὐδεὶς ἂν εἴποι ἐν τῇ διαλέκτῳ τοῦτοις
χρῶνται.

[Aristot.] *Oec.* 1. 4. 1344 a 20 ἡ δὲ διὰ τῆς κοσμήσεως
(ὁμιλίας) οὐδὲν διαφέρουσά ἐστι τῆς τῶν τραγωδῶν ἐν τῇ σκευῇ
πρὸς ἀλλήλους ὁμιλίας.

Diodor. 4. 56. 1 καθόλου δὲ διὰ τὴν τῶν τραγωδῶν τερατείαν
ποικίλῃ τις καὶ διάφορος ἱστορία περὶ Μηδείας ἐξενήκεται.

Dionys. Hal. *de vet. script.* 2. 11 τῶν δὲ κωμωδῶν μιμεῖται
(i.e. Euripides) τὰς λεκτικὰς ἁρμονίας : *ib.* 9 ὡμοιεν ἐπὶ τοῖς
τραγωδοῦς.

Plut. *Cimon* 8 τὴν τῶν τραγωδῶν κρίσιν : *Mor.* 870 c
ὑπερπαίοντα τοὺς τραγωδοὺς ἀλαζονεία.

Dio Chrys. 13. 224 τραγωδοὺς ἐκάστοτε ὁρᾶτε τοῖς
Διονυσίοις. 21. 272 τὸ μὴ πᾶν φιλεῖν τοὺς τραγωδοὺς μηδὲ
ζηλοῦν. Cf. 11. 7 : 15. 10 : 38. 39 : 66. 6 and 29.

Lucian *Herm.* 86 τὸ τῶν τραγωδῶν τοῦτο, θεὸς ἐκ μηχανῆς ἐπιφανείς. *Tox.* 9 ὁπότεν ὑμῖν οἱ τραγωδοὶ τὰς τοιαύτας φιλίας ἐπὶ τὴν σκηνὴν ἀναβιβάσαντες δεικνύουσιν. Cf. *Περὶ Trag.* 41. *Anach.* 22 τοῖς δέ γε κωμωδοῖς καὶ ἀποσκώπτειν καὶ λοιδορεῖσθαι ἐφίεμεν ἐς τοὺς πολίτας. Ζεὺς τραγωδός is the name of a well-known dialogue.

Pollux 5. 97 ἐκαλεῖτο δὲ παρὰ τοῖς κωμωδοῖς καὶ ἐγκλαστρίδια κ.τ.λ. But cf. *ib.* 101 and 6. 18.

Polyaen. 1 prooem. 11 στρατήγημα Ὀδυσσέως οἱ τραγωδοὶ ᾄδουσιν, and τραγωδῶν ἡ σκηνή.

Philostr. 197 οἱ τῶν τραγωδῶν τύραννοι.

Sext. Empir. *adv. M.* 1. 281 ὡς εἰ κωμωδῶν ἡκροᾶτο.

Heliod. *Aethiop.* 1. 8 τοῦτο δὴ τὸ τῶν τραγωδῶν.

When Ar. *Av.* 512 speaks of Priam appearing ἐν τοῖς τραγωδοῖς, the editors rightly explain this (with one scholiast, while another says something about τὸν χορὸν τῶν τραγικῶν) as = ἐν ταῖς τραγωδαῖς. We must not however suppose that it means literally 'in the tragic poets,' as we might say that Richard III appears 'in Shakspeare.' Ἐν is never used thus in good Greek: even the use of παρὰ with a dative of the author's name seems to be later (παρὰ τοῖς κωμωδοῖς Pollux 10. 26: Ar. *Lys.* 188 ἐν Αἰσχύλῳ has variants and is very improbable). Τραγωδοὶ are still the performers standing for what they perform: 'on the tragic stage.' Equally clear, perhaps clearer, is the use in Philemon. If τοῖς τραγωδοῖς meant the persons to whom the things were serviceable, we should have had τοῖς τραγωδοῖς, not εἰς τοὺς τραγωδοὺς. This passage deserves special notice, as it lends itself very easily to misconception and yet certainly cannot mean even 'for the purposes of tragic poets,' but only 'in application to tragic performers,' 'for tragedy.' No one will contend that εἰς σὲ χρήσιμα could mean 'useful to you' or 'for your purposes': it could only be 'useful to somebody else as regards you.' The

antithesis of *εἰς τὸν βίον* further points the meaning. In the Hibeh papyrus the reference to *τραγωδοί* as singing is explicit.

After what has been said we can have no difficulty in dealing with most of the above quoted passages: there is no reason at all in most of them for thinking that *τραγωδοί* and *κωμωδοί* mean specifically *poets*; it is still the *performers* standing for their plays, their tragic or comic stage.¹ But a few places may be mentioned separately.

Commenting on Plato *Rep.* 395 A, Ast in his *Lexicon Platonicum* takes *κωμωδοί* and *τραγωδοί* by an odd oversight, perhaps only a clerical error, for *actors*. In such a context this is manifestly impossible, and the words are usually (I imagine) understood to mean that tragic and comic *poets* employ different actors. But we can now see that the words may quite well mean (1) that *tragedy* and *comedy* have different actors, or (2) that there are different actors at *tragic and comic performances*. Our choice of interpretations is like that we have with regard to *χορηγεῖν τραγωδοῖς*.

In Ar. *Vesp.* 650 *τρνγωδοῖς* is simply *comedy*: in the fragment of the *Gerytades* τῶν *τρνγωδῶν* are either again *comedy*, the comic stage, or strictly parallel with the *χορῶν* that follows and used of the *singers*, the chorus.

The lines *Vesp.* 1537, *Pax* 806, *Ar.* 787, though of a different kind, have been misunderstood in the same way. In all three, certainly in the first and third, the words have been understood of *poets*, but there is not the slightest

¹ The use of *σάτυροι* for a satyric play is partly parallel. See Ar. *Thesm.* 157 ὅταν σατύρους τοῖνον ποιῆς, καλεῖν ἐμέ: *C.I.G.* i. 1584 ποιητῆς σατύρων along with ποιητῆς τραγωδιῶν and ποιητῆς κωμωδιῶν (for other cases in inscriptions cf. A. Müller, *Griech. Bühnennult.* p. 391, n. 4); Strabo 60 Ἴων ἐν Ὀμφάλῃ σατύροις: Athen. 407 F ἐν Ἰκαρίοις σατύροις: *ib.* 420 A γράψας σατύρους Μενέδημον with Diog. L. 2. 140: arg. *Medea* Θερισταῖς σατύροις: Suidas s.v. Πρατίνας: πρῶτος ἔγραψε σατύρους: Horace *A.P.* 235 *Satyrorum scriptor*. Hence *σατυρογράφος*. Like *τραγωδοί*, *σάτυροι* is the name of the chorus (from whom a Greek play so often took its name), but *τραγωδοί* connotes the performers, *σάτυροι* the characters performed. Once or twice it is the singular *σάτυρος* which is used: e.g. *C.I.G.* 2758 iv and Demetr. π. ἐρμ. 169 ἐν σατύρῳ καὶ ἐν κωμωδίαις and *σάτυρον γράψει ἀντὶ τραγωδίας*.

occasion for this in any of them. In all three the words are closely connected with χορός and describe the persons of whom the χορός consisted, as in χορὸς παίδων, χορὸς παιδικός above cited and probably in the παίδων, etc., of the inscriptions (Οὔνης παίδων). To these three passages join that from *Poetics* 5, which presents no difficulty. The χορηγὸς τραγῳδῶν of Dem. 21. 59 may be recalled in this connection. It cannot mean *choregus of tragic poets*, because each choregus was associated with one poet only, nor is the relation of choregus to poet ever expressed (as far as I know) by such a genitive. The τραγωδοί are almost certainly *the chorus*, whose choregus the man was, though it is just possible that the word may mean here *of tragedy*. In the Parian Marble 54 κωμω[δῶν χο]ρ[ὸς ἡνρ]έθη is only conjectural.

There remain a few passages still to be considered. In *Ar. Thesm.* 391, if the text is right, τραγωδοί and χοροί seem to be distinguished from each other. But the scholium to Plato *Theages* 127 c quotes it as θεαταὶ καὶ τραγωδικοὶ χοροί, and this reading has been adopted by several editors, including Velsen. Cf. *Ach.* 886 ποθεινὴ μὲν τρυγωδικοῖς χοροῖς: *Lysias* 21. 4 παιδικῷ χορῷ. In three passages of the *Vespae* (1480, 1498, 1505) τραγωδός is used with special reference to dancing. Although Carcinus and one at least of his sons here introduced were writers of tragedy, it is clear that τραγωδός does not refer to that, but is still the name of a choreutes, no small part of whose professional business was dancing. There is no reason why Philocleon should challenge tragic poets to dance. He challenges the trained dancers. Photius 598. 4 records for us that Aristophanes used the verb τραγωδεῖν = χορεύειν. Cf. the glosses in Hesychius: τραγωδία· χορεία, κωμωδία and τραγωδός· χορευτής, κωμωδός; in which we ought perhaps to read τρυγωδία and τρυγωδός. Χορεύειν is seldom, if ever, used with regard to choral song. In *Pa.* 530 the sense of τραγωδῶν is indeterminate, but αἰλῶν and μελῶν help to indicate it.

Let us take the last passage of the pseudo-Aristotelian *Oeconomics*. Here, if in any place discussed so far, τραγωδοί seems so used as to apply to actors, not indeed expressly, but taken along with the singers under a general

expression. The other words hardly admit of our making it here the performance. *τραγωδοί* must be the performers, and when we consider the sense we cannot very well exclude the actors, who have most of the *ὁμιλία πρὸς ἀλλήλους*. It seems to me that in this place the word is used confusedly and applies to actors and chorus together. I say 'confusedly,' because I think the writer had first in his mind the idea of *οἱ τραγωδοί*=the tragic stage, with which sense the words *πρὸς ἀλλήλους ὁμιλία* are not in strict logic consistent. Be it remembered that we do not know when this sentence was written, or whether the writer was an Athenian and fully master of the delicacies of Attic speech.

It ought to be pointed out here that the verbs *τραγωδῶ*, *κωμῶδῶ* are used without the limitations of the nouns. Thus in *Ar. Thesm.* 85 Euripides the *poet* is made to say *ὅτιν' τραγωδῶ καὶ κακῶς αὐτὰς λέγω*: and in *Nub.* 1091 *τί δαί; τραγωδοῦσ' ἐκ τίνων*; the parallel of *συνηγοροῦσιν* and *δημηγοροῦσι* suggests that it is poets who *τραγωδοῦσιν*. It is Euripides, not his choreutae or actors, that Aristophanes is pretending to attack. The scholiast however, followed by Meineke l. 149, refers it to choreutae. So too Aristophanes uses *κωμῶδῶ* of himself, the *poet*: *Ach.* 631 *ὥς κωμῶδεῖ τὴν πόλιν ἡμίῳν καὶ τὸν δῆμον καθυβρίζει*; *ib.* 655 *κωμῶδήσει τὰ δίκαια*: *Pax* 751 *οὐκ ἰδιώτας ἀνθρωπίσκους κωμῶδῶν οὐδὲ γυιᾶϊκας*. For other uses of the two verbs, sometimes in a derivative and not dramatic sense, see *Plutus* 557: [*Xen.*] *R.A.* 2. 18: Plato *Rep.* 395 E and 452 D: *Ar. Poet.* 22. 1468 b 34; *Dem.* 18, 13 and 19, 189.

6. Our result so far is this: The evidence that in Attic of this date the words were ever used of *poets* is absolutely *nil*, and the evidence for their having been used distinctly of *actors* is practically *nil* too. *Thesm.* 391 and *Oecon.* l. 4 are the only passages that lend any colour to the latter theory.

If from other Attic evidence we knew with certainty that the words sometimes bore the meanings in question, we might consider the propriety of taking them so in a very few of the passages above given. The utmost which can really be said is that a few passages admit of such a meaning, supposing the possibility of it to be established

otherwise. For instance, in Crates, Menander, Diphilus, Timocles, Plato, Aristotle *Poetics* 22, οἱ τραγωδοί might be *poets*, if there were independent and conclusive evidence that the word ever bore that meaning. But it has been shown that other well-established usages fully and naturally explain the passages in question, and that no such meaning is in any degree needed for them. To establish the sense of *poet* or *actor*, what we want is some passage where no other explanation is plausible or possible, whereas we have seen that in all those above cited another sense is quite satisfactory. Are there any passages, such as will be quoted shortly from different sources, where a specific author, *e.g.* Euripides, or a specific actor, *e.g.* Theodorus, is spoken of as τραγωδός or κωμωδός? If any such can be found, it will need the most careful consideration, but no number of passages proves anything in which the words can quite well be ranged under another use. I should be very sorry to say confidently that I have not overlooked some such use, our lexica and indexes being as yet imperfect. I will only say that I know of none.

7. It is very significant in this matter that in literature the words hardly ever occur in the singular. They are almost always in the plural. If, as I have argued, they mean (1) *singers*, in most cases forming a chorus, acting and spoken of together, (2) a performance, (3) tragedy or the tragic stage, comedy or the comic stage, (2) and (3) being derived directly from (1), it is natural that they should generally appear in the plural. If however a single actor or poet could be so called, why do we not find the singular occurring in that sense? An actor, a poet, is mentioned often enough, but never by this designation. In good Attic Greek I can cite for the singular τραγωδός only the two passages *Vesp.* 1498 and 1505; and a fragment of Menander (M. 4. 300: K. 3. 231) τραγωδὸς ἦν ἄγων Διονύσια, where τραγωδός would be an adjective and τραγωδῶν is conjectured. Cf. the adjectival use in Callim. *fr.* 98 c τραγωδὸς μοῦσα: he has also (*fr.* 84) the obscure οὐ πρὶν μὲν ἡμῖν ὁ τραγωδὸς ἤγειρεν, which Schneider interprets of the cock.

8. We have now to consider some evidence which may very probably be thought to show that *outside Attica* the

words could be used in the sense of tragic and comic *actors*. It consists mainly in inscriptions relating to festivals at which, though they were not Dionysiac, performances of a dramatic nature took place along with others. We will begin with two that appear in Böckh's *Corp. Inscr. Graec.* No. 1584 (Vol. 1), relating to the Charitesia at Orchomenus and dated by Böckh about 200 B.C., gives a list of victors by their own names and professional designations. The names may be omitted here as immaterial. The professional designations are as follows: οἷδε ἐνίκων τὸν ἀγῶνα τῶν Χαριτησίων· σαλπυστής, κῆρνεξ, ῥαψωδός, ποιητής ἐπῶν, αὐλητής, αὐλωδός, κιθαριστής, κιθαρωδός, τραγωδός, κωμωδός, ποιητής σατύρων, ὑποκριτής, ποιητής τραγωδιῶν, ὑποκριτής, ποιητής κωμωδιῶν, ὑποκριτής.

No 1585, relating to another Boeotian festival and belonging to imperial times, enumerates in like manner (after some others that it is unnecessary to give here) ῥαψωδός, πυθαύλης, κιθαριστής, τραγωδὸς παλαιᾶς τραγωδίας, ποιητής καινῆς κωμωδίας, ὑποκριτής καινῆς κωμωδίας, ποιητής καινῆς τραγωδίας, ὑποκριτής καινῆς τραγωδίας, χοραύλης, νειρωδός, σατυρογράφος, διὰ πάντων. In this Böckh plausibly supposed that between the third and fourth victors a κωμωδὸς παλαιᾶς κωμωδίας has been accidentally omitted. In the first of these records the τραγωδός and κωμωδός (each in the singular) are clearly distinct from the various ὑποκριταί mentioned subsequently, as they are from the poets. In the second the τραγωδὸς παλαιᾶς τραγωδίας is distinguished from the ὑποκριτής καινῆς τραγωδίας, and if we adopt Böckh's suggestion, there would also be a distinction between κωμωδὸς παλαιᾶς κωμωδίας and ὑποκριτής καινῆς κωμωδίας.

We may place here a third inscription (965 in Rangabé's *Antiq. Hell.*), relating to the Amphiaraea at Oropus and referred by Rangabé to almost Roman times. In this after some other competitors we find ποιητής σατύρων, τραγωδός, κωμωδός, ποιητής τραγωδίας, ποιητής κωμωδίας, ἐπινίκιον, etc. but, written small at the side so as to be associated with ποιητής τραγωδίας and ποιητής κωμωδίας respectively, ὑποκριτής with a name is twice added. Τραγωδός and κωμωδός are therefore again distinguished from ὑποκριτής.

It is well known that Böckh founded on inscriptions such as these his theory of 'lyrical tragedy,' supposing τραγῳδός in the first inscription to be the same as τραγῳδός παλαιᾶς τραγῳδίας in the second, and taking παλαιὰ τραγῳδία to be an older type of tragedy, lyrical in character, in which new plays continued to be composed. The records since found at Athens (*C.I.A.* i. 973), in which παλαιὰ τραγῳδία indisputably means only a tragedy that might be called old at the date in question, *e.g.* the *Ōrestes* of Euripides in 340 B.C., have thrown very great doubts on this, and it had been much questioned even before. Cf. also the statement preserved in Bekker's *Anecdota* I. 309 τῶν τραγῳδῶν οἱ μὲν ἦσαν παλαιοί, οἱ παλαιὰ δράματα εἰσαγαγόντες, οἱ δὲ καινοὶ οἱ καινὰ καὶ μηδέποτε εἰσενεχθέντα. It is indeed obvious that the very phrase καινοὶ τραγῳδοί above examined implies an antithesis to something that might be called παλαιόν. Lüders (*Dionysische Künstler* p. 129), A. Müller (*Griech. Bühnenalt.* p. 387), and Haigh (*Tragic Drama* p. 417, n. 7) agree that in these inscriptions τραγῳδός is a protagonist who made himself responsible for the production of an old play. They do not however explain why in these cases the actor is called not ὑποκριτής but τραγῳδός or κωμῳδός. [In a probably 2nd century inscription (*J. of Hell. Stud.* 7. 150) ὑποκριτής παλαιᾶς τραγῳδίας occurs, and subsequently ποιηταί and ὑποκριταί τῶν καινῶν τραγῳδῶν.] Even if the latter words were in use for actors, there must be some reason why in the same inscriptions certain performers are formally styled ὑποκριταί and certain others τραγῳδοί or κωμῳδοί. It is no explanation to say that the actor who brought out an old play (or part of it) was called τραγῳδός. Why was he called so? As we have seen that in good Attic the words appear not to have been used of actors, it becomes still more probable that the difference of name followed some difference of kind in the performance.

May not the words, as used in these and some other places, signify a performance by one or two people in which singing was paramount? We know how much there was of this even for actors from early times. The *kommoi* properly so called and other *commatic* scenes are a marked feature in all three tragic poets. Monodies, though they

did not begin with Euripides, are prominent in his plays and form the subject of an amusing parody in the *Frogs*. Cf. *Pax* 1012: *Thesm.* 1077. It is plain that these monodies became very important in the later tragedy. Why should not solos, duets, trios have been the performances to which the names τραγῳδός and κωμῳδός sometimes refer? What had once been the part of the chorus, when a play, *e.g.* of Euripides was first brought out, might often in single scenes be quite well taken by one voice. Monodies apart, we can find plenty of lyrical or semi-lyrical passages in extant plays that might be picked out for performance in this way, just as in our theatres on benefit nights and others bits of many plays are often given. Such would be the great Cassandra scene in the *Agamemnon*, the *kommos* in the *Antigone*, Phaedra and her nurse in the *Hippolytus*. As actors sometimes recited famous speeches, so songs and whole lyrical scenes from old plays may sometimes have been given, and of course new solos and duets could also be composed. Some stories that have come down to us, *e.g.* that in Plutarch's *Lysander* of the song from the *Electra*, and what he tells us in *Nicias* about the lyrics of Euripides which the Athenians in Sicily were able to turn to account, may support this conjecture—I mean only as showing how popular such songs were. Songs from comedy might not be so easy to find, but some would certainly be forthcoming, and perhaps even anapaestic or trochaic passages might be included. The tragic lyrics or lyrical tragedies, which were so popular at Rome and elsewhere under the Empire and which will have to be mentioned again presently, would afford a good parallel for such a practice of reviving old or producing new monodies. Nero (*Suet.* 21 and 24) *tragœdias cantavit* and had a *hypocrita* with him, that is, he was himself a τραγῳδός. Caligula however is said (*Calig.* 54) *tragœdo pronuntianti concinere*, where *tragœdus* appears to be an actor. Philostratus (*Vit. Apoll.* 5. 7-9) uses τραγῳδός, τραγῳδία, ᾄδαν, and μελωδία of Nero. Cf. *Plut. Galba* 14 τραγῳδίαν τοῦ αὐτοκράτορος. A passage of Philostratus (*Vit. Apoll.* 4. 21) seems clearly to imply that such performances were at a later date familiar in Greek cities. Apollonius thought the Athenians went to the theatre μοιῳδίας ἀκροασομένους καὶ μελοποιίας

παραβιάσεών τε καὶ ῥήθρων, ὅποιοι κωμωδίας τε καὶ τραγωδίας εἶσιν and was disappointed to find they only went to see dancing. In much earlier times what are we to make of the lyrical dialogue between Aegeus and another (!) person which forms the 18th (or 17th) poem of Bacchylides! It is exactly such a composition as I imagine two τραγωδοί may have sung, and for some such purpose it must have been composed.

If this practice existed, a τραγωδός would not necessarily be a different person altogether from an actor. The same man might be called τραγωδός and ὑποκριτής according to circumstances. The actor in an ordinary tragedy would sometimes have to sing monodies or bear a part in lyrical scenes. Perhaps even by this he became a τραγωδός: still more, when he had little or nothing else than singing to do. We should not therefore be surprised, if the same man were spoken of by both names, and this would not prove that the names meant just the same thing. With us the same actor and actress may appear, or at any rate may have appeared, in both comedy and comic opera. Yet the two things are by no means the same. Singing does not cease to be the characteristic feature of the one, though the same performer may make his appearance in the other.

We have to consider very carefully four interesting records of performances which took place at the Delphic festival known as Soteria. They were first published in Wescher and Foucart's *Inscriptions de Delphes* (Nos. 3-6); but may also be found elsewhere, e.g. in Lüders' *Dionysische Künstler*, p. 187, with a discussion of them beginning at p. 112, and the first of them is given in Dittenberger's *Sylloge* (404 in ed. 1: 691 in ed. 2, 1900), who now dates it not much after 270 B.C. They vary slightly in details but are very uniform, and it will be enough to describe the first of them. I leave out, as before, the personal names, which are given all through, and only put down the style under which the various performers are enumerated. οἷδε ἡγωνίσαντο τὸν ἀγῶνα τῶν Σωτηρίων—ῥαψωδοί 2, κιθαρισταί 2, κιθαρῳδοί 2, παῖδες χορευταί 3, ἄνδρες χορευταί 3, αἰληταί 2, διδάσκαλοι 2, τραγωδοί 3, αἰλητής, διδάσκαλος, 3 more names (apparently τραγωδοί as no designation is given: so regularly) with αἰλητής and διδάσκαλος, 3 more names with

αἰλητής and διδάσκαλος, κωμῳδοί, 3 with αἰλητής (a διδάσκαλος has probably dropped out by accident), 3 more names with αἰλητής and διδάσκαλος, three more with the same, three more with the same, χορευταὶ κωμικοί 7, ἱματιομίσθαι 3. In two of the inscriptions the number of the παῖδες and ἄνδρες is much larger, 12 and 15. In the fourth an αἰλητής and διδάσκαλος are only recorded with 3 out of 9 κωμῳδοί. All four have 7 χορευταὶ κωμικοί: none any χορευταὶ τραγικοί.

At first sight we are disposed to say, as Lüders, Dittenberger, A. Müller, etc., do say, that the three τραγωδοί and the three κωμῳδοί are obviously the three actors of ordinary tragedy and comedy. Perhaps they are. But, when we examine the lists, we are struck by the fact that, with one or two exceptions, each set of three performers, tragic or comic, has its pipe-player and its teacher. The former is less noticeable, because an actor would probably need him now and then: it was however only for singing that he was wanted. The remarkable thing is that there was a *teacher* with each set of performers. As far as our information goes, I believe teachers are never mentioned in connection with actors properly so called. We hear of them usually as teaching the chorus, that is they taught singing and dancing. The *teachers* of tragedy are such people as Sannio in the *Meidias*, ὁ τοὺς τραγικοὺς χοροὺς διδάσκων (58: cf. 59 πάντα τὸν μετὰ ταῦτα χρόνον διδάσκει τοὺς χορούς). Χοροδιδάσκαλος is a more explicit word for the same thing. There is no doubt that the dramatic sense of διδάσκειν came from the original sense of teaching the chorus. It is never used, so far as I know (though Foucart de *Colleg. Scaen. Artif. apud Graecos*, p. 75, quietly assumes this to be the meaning of the word), of teaching actors who had simply to speak their parts. When then we find teacher and musician going along with every set of performers, does not the idea present itself that the performers were rather vocalists than actors proper? Perhaps it may be thought that, although only the actors are specified, there must have been dramatic choruses too, and that the teachers were for them. It is indeed difficult to understand how a complete play of the type known to us can have been performed without a chorus. The chorus

could not be simply dropped out of any tragedy we have. But with regard to these Soteria records (1) the lists of performers appear complete, the names for instance of all those in the dithyrambic choruses being enumerated; (2) in each of them there actually is one set of seven χορευταὶ κωμικοί mentioned with their names, though no χορευταὶ τραγικοί are mentioned at all; (3) the critics above named agree in thinking no ordinary dramatic choruses to have appeared and the χορευταὶ κωμικοί to have been dancers.

With these Delphic records it is natural to associate the Amphictyonic decree found at Athens (*C.I.A.* ii. 551) guaranteeing safe-conduct, etc. to the 'artists,' i.e. οἱ περὶ Διώνυσον τεχνῖται, of Athens. There are mentioned in it πρέσβεις Ἀστυδάμας ποιητῆς τραγωδίας, — μος τραγωδός. Astydamas, if it is the famous tragic poet of that name, carries us back well into the fourth century, and the τραγωδός has been plausibly thought to be Aristodemus, the Athenian actor contemporary with Demosthenes. This is the earliest example I have found of τραγωδός used in the singular of one performer, except the two lines of the *Wasps* above quoted in which it evidently refers to a χορευτής.

Other inscriptions in Lüders, pp. 183-186, afford a few examples of τραγωδός and κωμωδός in the singular without (I think) throwing any light on our difficulty. *C.I.G.* 1845, referred by Böckh to the second or third century B.C., arranges for 3 ἀλῆταί, 3 τραγωδοί, and 3 κωμωδοί to be supplied to Coreyra, and another in Le Bas (*Asie Min.* 281; also Lüders, p. 181) for two of each kind to be sent to Iasos. Lüders and A. Müller suppose that in these cases the τραγωδοί and κωμωδοί were three protagonists, accompanied by other actors and necessary persons like the 3 ἀλῆταί expressly mentioned, to appear in competition with each other. Each τραγωδός and κωμωδός therefore would virtually stand for a company of performers. This is somewhat improbable in itself and necessitates a quite different interpretation from that of the Delphic decrees, where three τραγωδοί are certainly not understood to be three protagonists. How are we to explain the record in an Egyptian inscription (about 250 B.C.: *Bull. de Corr. Hell.* ix. 131) of one τραγωδός, six κωμωδοί, and four

συναγωνισταὶ τραγικοί? Some Delian inscriptions (*Bull. de Corr. Hell.* vii. 105; Dittenberger *Syll.*² 692) seem to give usually two κωμῳδοί and three τραγωδοί: once one κωμῳδός. For a few more references see A. Müller's *Griech. Bühnenalt.* pp. 384–388.

If the view here suggested be correct, that τραγωδός did not for a long time lose its proper sense of *singer*, but that an actor might be called τραγωδός on particular occasions or with particular reference to any singing that came into his part, it may explain why the well-known actor Neoptolemus is called Νεοπτόλεμος ὁ τραγωδός in Diodorus 16. 92. So late a writer very possibly meant by the word only *actor*. But it is at least a curious coincidence that, when the word is used, Diodorus is about to quote those lyrical verses of sinister significance which the great actor sang before Philip of Macedon. Perhaps the passage that tells most strongly on the other side is one in which Athenaeus 538 F, following Chares of Mytilene who was a sort of chamberlain to Alexander and wrote memoirs, describes a great festivity given by the king. Many eminent performers of various kinds appeared at it: ὑπεκρίθησαν δὲ τραγωδοὶ μὲν Θεσσαλὸς καὶ Ἀθηνόδωρος καὶ Ἀριστόκριτος, κωμῳδοὶ δὲ Λύκων καὶ Φορμίων καὶ Ἀρίστων. It may no doubt be that these performances were rather a matter of singing than speaking, but some of the performers are known as actors, ὑπεκρίθησαν is used, and the presumption is the other way, especially when we compare Plut. *Alex.* 29, where the same well-known actors (ὑποκριταί) are mentioned in connection with Alexander: though *Mor.* 334 D τραγωδοί is used. A good deal turns on the question whether we have here the very words of Chares himself, or only the substance of them in the language of Athenaeus, whose use of τραγωδός for actor would not be noticeable. It must be allowed that he seems to be quoting, but the point is not entirely clear, and elsewhere, when he seems to be quoting, his words are not always identical with the words of our texts. In the parallel place 584 D there is no reason for thinking that Ἀνδρονίκου τοῦ τραγωδοῦ is quoted from Lynceus: Athenaeus seems to be summarising throughout. In any case the passage proves nothing as to Attic usage, Chares not being Athenian.

The last is the point on which I wish to lay most stress. Many readers may think that this passage from Athenaeus along with the Amphictyonic decree, and perhaps with some of the other inscriptions, either amounts to proof or at least raises a stronger presumption than anything I have said can rebut. Nor am I prepared very strongly to deny this, though I call attention again to the remarkable combination of διδάσκαλοι with τραγῳδοί at Delphi and to the necessity of explaining the words τραγῳδός and κωμῳδός where, as in Boeotian inscriptions, they are clearly distinguished from ὑποκριτής. But all the passages which it may seem natural to understand of actors are at any rate non-Attic. This may point to the actor's functions being different, song more than speech. It may however point only to a difference in the use of words. Though we talk a good deal about Attic purity, it is probable that in practice we often fail to realise the many minute differences between the Greek of Attica and the various forms of Greek current in other states of Greece. In studying the promiscuous vocabulary of Xenophon, often curiously unattic, I have had occasion to illustrate this point very frequently. There would therefore be nothing surprising in the fact, if it were established, that outside Attica τραγῳδός and κωμῳδός sometimes bore a meaning never given to them by a careful speaker or writer of Attic. There would indeed be nothing surprising if under such circumstances a Xenophon or an Aristotle or some other writer who (unlike Aristotle) was an Athenian, and (unlike Xenophon) lived mainly at Athens, was now and then betrayed into the less Attic use of the terms in question.

With regard therefore to the use of τραγῳδός and κωμῳδός for actor, although I do not believe it to be Attic of the fifth and fourth centuries, I hesitate to affirm more. Others perhaps will be able to throw further light on the question. The new inscriptions of Delphi and the other finds which we are now constantly making may help us. If it be proved, as it may, that I am quite wrong, this argument will still not have been wasted, should it lead to a thorough mustering and examining of the evidence. Many scholars have had something to say about the use of the words in the above-cited inscriptions, but it has always

been taken for granted that the meaning *actor* was a *vera causa*, a fact known otherwise for certain. No one, I think, has tried to show that, at any rate in the best Attic, the words never bore that meaning.

9. When Attic and later writers have occasion to speak definitely of tragic and comic *poets*, by what names do they call them? Aristophanes refers to himself eight or ten times as (ὁ) ποιητής, three times as ὁ διδάσκαλος. He also uses the words κωμωδοποιητής (*Pax* 734), κωμωδοδιδάσκαλος (*Eq.* 507), τραγωδοποιός (*Thesm.* 30), τραγωδοδιάσκαλος. κωμῳδός does not so much as occur in him or in any of the comic fragments collected by Meineke. Yet he would have been very likely to use it, if admissible, of himself or some other poet. In other writers besides ποιητής, τραγωδίας or κωμωδίας ποιητής, which seems the regular and perhaps technical expression in the formal language of inscriptions, ποιητής τραγωδιῶν (*Apol.* 22 A), and ὁ ποιήσας τραγωδίαν or κωμωδίαν, I have found without much seeking:—

τραγικός Sannyrion, Alexis, Plato, Aristotle, Theophrastus, Strabo, Plutarch, Hephaestion, Athenaeus. τραγικός ποιητής Aeschin. 3. 231 and κωμικός ποιητής 1. 98, ἀνὴρ τραγικός *Phaedo* 115 A. Aelian has τρ. and κ. ποιητής 8 or 10 times, never τραγωδός. κωμικός Polybius, Plutarch often, Lucian, M. Aurelius, Hephaestion, Athenaeus, Pollux, and much later Photius and Eustathius.

τραγωδ(ι)οποιός Plato, Heraclides Ponticus περὶ τῶν τριῶν τραγωδοποιῶν, Aristoxenus περὶ τραγωδοποιῶν, Hephaestion. κωμωδοποιός Plato, Aristotle, Plutarch, Athenaeus. κωμωδοποιητής Pollux.

τραγωδοδιδάσκαλος Aristotle, Isocrates, Dionysius H., Lucian, Athenaeus.

κωμωδοδιδάσκαλος Lysias, Aristotle, Dionysius H., Pollux.

τραγωδ(ι)ογράφος Polybius, Diodorus.

κωμωδογράφος Dioscorides: κωμωδ(ι)ογράφος Polybius, Diodorus.

In the *Poetics* the word ποιητής occurs from thirty-five to forty times. In many of these places the sense is general, but in many of them, though certainly a minority, a tragic poet is meant. Yet Aristotle never designates a poet as τραγωδός, unless it be in 22. 1458b 34 τοὺς τραγωδοὺς

ἐκωμῶδαι, which I have explained above quite differently. On Athenaeus' incessant use of κωμωδοποιός and κωμικός see below.

If an actor is spoken of, he is ὑποκριτής, τραγικός or κωμικός ὑποκριτής (Xen. *Symp.* 3. 11: 6. 3: Dem. 5. 6: 19. 193: 57. 18: [59. 26]: Aesch. 1. 119 and 158), ὑποκριτής τῆς τραγωδίας (Ar. *Pol.* 4. 17. 1336 b 28: Alciphron 3. 48. 1). Οἱ κωμικοί in a line of Alexis (Meineke 3. 423. 13: Kock 2. 329. 13) must cover actors, even if it cover the chorus too (cf. schol. *Nub.* 538, 539) but I have not found κωμικός or τραγικός used distinctly elsewhere in good Greek of an actor, though perhaps they are. (If Alciphron 3. 71. 1 wrote τῷ χορῷ τῶν κωμικῶν συλλαμβάνει (με), τῶν κωμικῶν must mean either choreutae or poets; but perhaps we should read τῷ κωμικῷ.) Actors are also τεχνῖται, περὶ Διόνυσον τεχνῖται etc., but like *artifices* this is a more general word and covers all persons, sometimes even poets, concerned with dramatic performances.

10. Whatever may be the true state of the case with regard to inscriptions, in literature proper for a long time after the Attic era it is difficult to find clear or even apparent instances of τραγωδός or κωμωδός in the sense of actor. Passages, far apart in time, of Chares and Diodorus have been cited above. I cannot adduce any others for the centuries covered by these names, but that may be due rather to scanty knowledge on my part and to the imperfection of our lexicographical aids than to the fact that they do not exist. Our Greek literature of these times is also itself so scanty that no dearth of examples can warrant us in alleging the words not to have been freely used in this particular sense. The Latin use, which I will come to presently, would be likely to react on the Greek, even if it was not itself derived from a Greek, though not a good Attic, usage. This doubt may be cleared up by those more familiar than myself with the literature and inscriptions of these centuries, or the discovery of fresh texts may remove it at any moment.

We do not know very well how to date the treatise Περὶ Ὑψους, though the trend of opinion now is towards ascribing it to the first century. The sense of τραγωδοί in ch. 15 is not clear. In § 2 the author says, referring to the *Orestes*,

ἐνταῦθ' ὁ ποιητὴς αὐτὸς εἶδεν Ἑρινύας, and then in § 8 οἱ ῥήτορες καθάπερ οἱ τραγωδοὶ βλέπουσιν Ἑρινύας. At first sight we take τραγωδοὶ like ποιητὴς in § 2, but he goes on καὶ οὐδὲ ἐκείνο μαθεῖν οἱ γενναῖοι δύνανται ὅτι ὁ λέγων Ὀρέστῃς 'μέθες κ.τ.λ.' φαντάζεται ταῦθ' ὅτι μαίνεται which looks rather as though τραγωδοὶ were illustrated by Orestes and therefore meant men in plays, actors. The latter sense seems for other reasons much more likely than the former, but on the whole I believe this to be a rather confused instance (like that, perhaps, above in *Oecon.* 1. 4) of οἱ τραγωδοὶ for tragedy.

In Plutarch it is pretty clear that such passages as the following exhibit the sense we are seeking: *Cicero* 5 Ῥωσκίῳ τῷ κωμῳδῷ . . . Αἰσώπῳ τῷ τραγωδῷ: *Phocion* 19 καὶ ποτε θεωμένων καινούς τραγωδοὺς Ἀθηναίων ὁ μὲν τραγωδὸς εἰσιέναι μέλλον βασιλίδος πρόσωπον κ.τ.λ.: *Sulla* 36: *Pelopidas* 29: *Demetrius* 34 (!): *Moralia* 334 D-F γεγόνασι δὲ περὶ αὐτὸν (Alexander) τραγωδοὶ μὲν οἱ περὶ Θετταλὸν καὶ ὁ Ἀθηρόδωρος . . . κωμῳδοὶ δ' ἦσαν οἱ περὶ Λύκωνα τὸν Σκαρφέα· τούτῳ δ' εἰς τινα κωμῳδίαν ἐμβαλόντι στιχὸν κ.τ.λ. *ib.* 785 B Πῶλον δὲ τὸν τραγωδὸν κ.τ.λ. But at times, e.g. *Moralia* 63 A οἱ τραγωδοὶ χοροῦ δέονται φίλων συναδόντων, the use is not clear and τραγωδοὶ might be tragedy.

A few later passages may be added both for their own sake and as illustrating the sort of evidence which is so lacking for the alleged Attic use in early centuries. (1) *Arrian Epict. Diss.* 1. 24. 18 τραγωδῷ προσέρχῃ, οὐ τῷ ὑποκριτῇ, ἀλλ' αὐτῷ τῷ Οἰδίποδι: *ib.* 1. 29 τραγωδὸς occurs several times, referring perhaps rather to a singer, and so in 4. 7. 37; but 3. 4. 1 κωμῳδῷ is pretty certainly an actor. (2) *M. Anton.* 3. 8 ὥς ἂν τις εἴποι τὸν τραγωδὸν πρὸ τοῦ τελέσαι καὶ διαδραματίσαι ἀπαλλάσσεσθαι and 12. 36 οἶον εἰ κωμῳδὸν ἀπολύει τῆς σκηνῆς ὁ παραλαβὼν στρατηγός. (3) *Lucian Navig.* 46 οἱ τοὺς βασιλεῖς ὑποκριόμενοι τραγωδοὶ ἐξελθόντες ἀπὸ τοῦ θεάτρου κ.τ.λ.: *Anacharsis* 23 describes the dress, including the foot-coverings, of τραγωδοὶ and κωμῳδοὶ in a way that clearly refers, at least mainly, to actors (cf. *Epist. Sat.* 19), and so in *de Hist. Conscr.* 22 the high shoe of a τραγωδὸς is mentioned. In the *Zεὺς τραγωδὸς* (*Iovem tragedum*, *Suet. August.* 57) there is nothing to connect the word specially with song. Cf. the

Τραγωδοποδάγρα. Some passages again are ambiguous e.g. *Pseudol.* 10 the proverbial Ἰλιεὺς ὄν τραγωδοὺς ἐμισθώσω. (4) Phrynichus p. 163 (Lobeck) σὺ μέντοι ἔρθα μὲν κωμωδοὶ καὶ τραγωδοὶ ἀγωνίζονται λογιέων ἐρείς, ἔρθα δὲ οἱ αἰληταὶ καὶ οἱ χοροὶ ὀρχήστραν.

When Diodorus 4. 5. 3 writes καὶ Σατύρους δὲ φάσιν αὐτὸν περιάγεσθαι καὶ τούτους ἐν ταῖς ὀρχήσεσι καὶ ταῖς τραγωδαῖς τέρψιν . . . παρέχεσθαι τῷ θεῷ, he must mean songs by τραγωδαῖς. Later again the words are sometimes used with a distinct reference to singing, e.g. Arrian *Epict. Diss.* 3. 14. 1 ὡς οἱ κακοὶ τραγωδοὶ μόνον ἄσαι οὐ δυνάμενοι ἀλλὰ μετὰ πολλῶν: Lucian, *Pisc.* 38 τραγωδὸν τινα . . . κεννήκαμεν ἄσόμενον τὰς Φρυγῶν συμφοράς. Sometimes the noun and the verb appear to refer to the 'lyrical tragedy,' if so it may be called, which was in imperial times so much in favour at Rome and elsewhere, and on which we may refer to Friedländer's *Sittengesch.* 2. 404, and sometimes it is difficult to say how far plain acting is meant as distinguished from the acting of a singer. See for instance Dio Chrys. 33. 396 c τραγωδὸν τινα ἐπιδημήσαντα ἠνώχλων ἐπιδείξασθαι κελεύοντες: Lucian *De Hist. Conser.* 1 Ἀρχέλαος ὁ τραγωδός . . . τραγωδήσας τὴν Ἀνδρομέδαν, and two or three passages in Dio Cassius in which Nero ἐκίθαρώδησε καὶ ἐτραγώδησεν, etc. Cf. the *cantare Orestem*, *cantare tragoedias* of Suetonius.

How τραγωδῶ lasted on in the sense of *singing* appears from the scholia on Theocritus (cited in the *Thesaurus*) 1. 19 ἄδειν δὲ τὸ κοινῶς τραγωδεῖν: 3. 38 ἄσεῖμαι Δωρικῶς ἡγουν ἄσομαι, τὸ καινῶς τραγωδήσω. Cf. Sophocles' *Lexicon* under this and the kindred words.

11. We come now to the use of τραγωδός and κωμωδός definitely for a *poet*. The following passages must, I think, be admitted to be fair evidence for the second century of our era, even if there should be error in one or two of them. Phrynichus *Ecl.* 258 (p. 291 Lobeck) ἐν τι κωμωδία ἀρχαία προστιθεμένη Τηλεκλειῶ τῷ κωμωδῷ: 326 (p. 314) τὸ δὲ 'ἐργοδοτεῖν' παρὰ τι τῶν νεωτέρων κωμωδῶν: and in an extract from Phrynichus' *Σοφιστ. Παρασκ.* (Bekker's *Anecd.* 45. 33) ὁγλὸν πεισίντος τοῦ κωμωδοῦ ὅτι κ.τ.λ.: Celsus in Origen *contra Celsum* 329 ὁ παρὰ τῷ κωμωδῷ Ζεὺς, and again 330 ὁ κωμωδός γελωτοποιῶν τὸν Δία

πεποίηκε κ.τ.λ. (probably Celsus' own words): Athenaeus 35 D Χαιρήμων ὁ τραγῳδός, though this must be unique or almost so in Athenaeus, who uses κωμωδοποιός at a rough estimate 50 or 60 times, κωμικός very often, occasionally τραγικός and τραγωδοποιός: κωμῳδός I have not noticed. Chaeremon is ὁ τραγῳδοποιός in 679 F, ὁ τραγικός 43 C, 562 E, 608 A. But probably there are other second century instances to be added.

For the first century Plut. *Mor.* 88 D τὸ τοῦ τραγῳδοῦ ἄλλων ἱατρὸς κ.τ.λ., if right, is evidence, and there may well be more. [In Philodemus *de Musica* p. 99 (Kemke) τραγῳδῶν τις ἢ κωμωδοποιῶν . . . οὐχ ὅσον ἢ κιθαρωδῶν the words seem to be participles.] I say 'if right,' because the three forms in -ικός, -φδός, and -ωδοποιός easily get confused, and this must be borne in mind even as to the second century examples. Thus in Athenaeus 3 C, 43 C, 101 F, there is the variant κωμικός for κωμωδοποιός, and in Lucian *Iupp. Trag.* 32 some of the less good MSS. have κωμῳδός for κωμικός (ὡς ὁ κωμικός ἔφη), while *ib.* 41 one has τραγῳδός for τραγῳδοποιός.¹

12. It is worth while to add a few words on the use of *comoedus* and *tragoedus* in Latin and on a Greek use which was perhaps due to Latin. No one, as far as I know, maintains that the Latin words were ever used of *poets*, and this is an important confirmation of the view that the Greek words too were not used in that sense. On the other hand they were regularly applied to *actors*, though this is far from proving that the use was admissible in good Attic. See for instance Cic. *pro Rose. Comoedo* 10. 30 *ex pessimo histrione bonum comoedum fieri posse*: Quint. 11. 3. 91 *cum mihi comoedi quoque pessime facere videantur, qui etiamsi iuvenem agant*, etc.: cf. *ib.* 181: 1. 11. 1 and 3: Juv. 3. 100 *natio comoeda est*: Mart. 6. 6. 1 *comoedi tres sunt*. No one will doubt that *tragoedi* are actors in Plaut. *Poen.* 3. 2. 4 *conductior sum quam tragoedi*

¹ It is curious that in quoting the Greek *Life* of Aeschines A Müller (*Griech. Bühnenalt.* p. 197, n. 4) has inadvertently substituted τραγῳδοῦ for τραγῳδιοποιοῦ, and that Haigh (*Attic Theatre*, p. 242, n. 2) has written τραγῳδοί for τραγῳδοποιῶν in quoting Plato *Crat.* 425 D.

aut comici or in Cic. *de Or.* 1. 28. 128 *vox tragœdorum* with Quint. 12. 5. 5 *vox quidem non ut Cicero desiderat paene tragœdorum sed super omnes quos ego quidem audierim tragœdos*. So, too, we may take Hor. *Ep.* 2. 2. 129 *qui se credebat miros audire tragœdos*, though perhaps Horace was thinking of the idiomatic use of τραγῳδοί for the performance. In Plaut. *Pers.* 4. 2. 4 *tragicci et comici* are actors, like *comici* in *Poen.* 3. 2. 4 above, but as a rule they are poets. *Scaenicus* is another word for a performer, not an actor only: but see Vitruv. 5. 7. 2.

I do not remember to have seen it pointed out that in the above passages and others *comoedus* seems to have the generic sense of actor rather than the specific one of comic actor. Quint. 11. 3. 91 certainly illustrates from Menander, but any one can see that there is no stress on the comic side in any of the places cited. In Juv. 6. 73 *comoedi* is an actor in general, with some reference to singing, and *ib.* 3. 100 *natio comoeda est* means that they are all born actors, not comic actors. The point is that they can play a part, not that they can raise a laugh. In Mart. 6. 6. 1 *tres* seems to indicate tragedy, but this is uncertain. But of course *comoedus* and *tragœdus* can also be distinguished. Thus Cic. *Orator* xxxi. 109 *et comoedum in tragœdiis et tragœdum in comoediis admodum placere vidimus*.

The words of M. Aurelius (12. 36) above quoted, οἶον εἰ κωμῳδὸν ἀπολύει τῆς σκηνῆς ὁ παραλαβὼν στρατηγός, seem to mean an actor of any kind, and so probably Arrian *Epict. Diss.* 3. 4. 1 (cf. 10) σπονδάσαντος κωμῳδῶ τινι. The text is uncertain in Lucian 44. 1, but, whether we read κωμῳδέειν or κωμῳδία, it refers to the use of poetical diction and metre and therefore clearly means acting, not comic acting. Lucian 25. 4 κωμικὸν δορυφόρημα and Bachmann *Anecdol.* 2. 329. 7 (quoted by Kock 3. 416) δορυφορήματα . . . κωφὰ πρόσωπα, ἃ συνεξέρχεται μὲν τοῖς κωμῳδοῖσιν, αὐτὰ δὲ οὐδὲν διαλέγεται suggest tragedy much more than comedy. When we read in Athenaeus 620 D ὑποκρίνασθαι Ἥγησίαν τὸν κωμῳδὸν τὰ Ἥσιόδου, Ἑρμόφαντον δὲ τὰ Ὀμήρου, we can hardly think that Hesiod's lines were delivered by a comic actor.

It appears likely that this use established itself in Latin

first. Bentley suggested 'as a guess' that *κωμωδία* was originally used of both comedy and tragedy. There is no evidence of this, but in late times it may have been the case with both *κωμωδός* and *κωμωδία*. Every one knows that it is often so in modern languages. Littré in his French Dictionary defines *comédie* as representing 'incidents ridicules, plaisants, ou intéressants' and draws no sort of distinction like ours between *comedy*, *comedian* on the one hand and *play*, *actor* on the other.¹ Balzac's *Comédie Humaine* is far from being always comic, nor did he mean it so. Though we should hardly use the English words in that way now, there are many instances in literature, e.g. Shakspeare *Twelfth Night* 1. 5. 194 'Are you a comedian?': *Hamlet* 3. 2. 304 'if the king like not the comedy,' unless Hamlet is quoting: *Lear* 1. 2. 147 'pat he comes like the catastrophe of the old comedy' (?): Colley Cibber's *Apology* (end of Ch. xi.) 'her Majesty's only company of comedians' and often: Burney's *Evelina* (letter 23) 'not a village but has its barns and comedians': Burke's *Reflections on the Rev. in France* 'They act like the comedians of a fair': Hazlitt (Works 8. 356) 'fellow-comedian' of a tragic actor: Lamb's *Complaint of the Decay of Beggars* (end) 'you pay your money to see a comedian feign these things.'

On the other hand foreign languages are less ready than English to apply the words *tragedian*, *comedian* to an *author*. Even in English limitations may be noticed.

13. It may be well in conclusion to summarise the main contents of this paper. I have suggested (1) that there is no evidence for the sense of either *actor* or *poet* in good Attic of the fifth and fourth centuries: (2) that outside Attica towards the end of that time and onwards there is evidence for *actor*, but not of a quite clear and conclusive kind, and that conclusive evidence does not

¹ A passage in Heine's seventh letter to Lewald illustrates at once the usage of two modern languages and the words of Juvenal above quoted: '... alle Franzosen geborene Komödianten sind ... Die Franzosen sind die Hofchauspieler des lieben Gottes, les comédiens ordinaires du bon Dieu, eine auserlesene Truppe, und die ganze französische Geschichte kommt mir manchmal vor wie eine grosse Komödie, die aber zum Besten der Menschheit aufgeführt wird.'

appear till the first century after Christ, though we need not doubt that the sense existed earlier: (3) that the sense of *poet* is not found till the first or second century of our era. But these points have been made (let me repeat) in a tentative and interrogative rather than a positive and confident spirit.

POSTSCRIPT.

Mr. O'Connor in his *Chapters in the History of Actors and Acting in Ancient Greece* (Chicago, 1908) adduces against me along with other evidence and arguments two fragments discovered later but apparently belonging to the well-known and unluckily very imperfect inscription C.I.A. ii. 971, which records dramatic victories at Athens. They will be found in Wilhelm's *Urkunden dram. Aufführ. in Athen* pp. 23, 28, and refer to the years 386 and 339 B.C. respectively. The first, as restored, uses the phrase παλαιὸν δράμα πρῶτον παρεδίδαξαν οἱ τραγωδοί, and the second παλαιὸν δράμα πρῶτον παρεδίδαξαν οἱ κωμωδοί. Mr. O'Connor, and with him as I understand Professor Capps, do not of course contend that the words here refer to poets. They take τραγωδοί and κωμωδοί to be the leading actors, one of whom they, like A. Müller, think to have brought out the old play on each occasion after the practice came in. But, if this were the meaning, we ought not to have the plural, as only one play and one chief actor is in question in each case, and we could not therefore say that the leading *actors* did it for the first time. How are we to understand the words? There is no need to take them of the actors in the play as distinct from the chorus nor even of chorus and actors together. They may mean the chorus only, for the chorus were always regarded formally as the chief performers (e.g. Plato *Symp.* 173 A of Agathon τὰ πινίκια ἔθεν αὐτός τε καὶ οἱ χορευταί, where the actors are ignored), and the main competition was between choruses. The victory of a play was the victory of the chorus, not of the actors. I should take the phrase partly thus, partly as an extension of the old application of τραγωδοί and κωμωδοί to a

performance. In truth the two senses, chorus and performance, run into one another, as we have seen.

For the application of κωμῳδός to a comic poet in the second century A.D. Pollux 7. 201 τὸ δὲ ὄνομα τοῦτο εἴρηκέ τις τῶν νέων κωμῳδῶν Εὔδοξος is further evidence, as Mr. O'Connor points out. For the first century he cites Plut. *Mor.* 88 D, which I had in the meantime observed.

APPENDIX
ORATIO PROCURATORIA

ORATIO PROCURATORIA
MENSE APRILI A.D. MDCCCLXXXVII IN DOMO
CONVOCATIONIS OXONIAE HABITA.

PROCURATORES egressi sumus e laribus nostris ego et collega meus: domum revertemur artium magistri. Utra sit condicio potior, nolim ex hoc loco testimonium dare: tantum dico, me hunc honorem nec mihi confidentem sumpsisse cupide nec prorsus invitum deponere. Sed, antequam potestatis nostrae insignia egregiis viris successoribus nostris tradamus, quod more receptum est mihi quoque faciendum esse intellego, ut quaecumque hoc anno digna quae memorantur usu venerunt breviter attingam ad animosque vestros, academici, si vacatis, revocem, et, si quid fortuna in alterutram partem attulit, aut gratuler vobis aut dolore nos, sicut aequum erat, commotos fuisse ostendam. De quibus dicere aggrediar, si prius de eis quae ad nos procuratores praecipue pertinent pauca dixerō.

Iam ab initio anni nostri sperabam atque confidebam animo omnia nobis tranquilla et iucunda fore; tantam iuventutis eius quae nobis quodam modo commissa esset sciebam esse modestiam. Nec me fefellit, sed, quod ab aliis acceperam, id sum usu quoque expertus. Delicta, ut in hac multitudine iuvenum, pauca fuerunt et ea maximam partem perquam levia. Sunt sane graviora quaedam quae magis occultantur, ut interdum haud facile dicas lateantne an nulla sint, sed ne eam quidem contagionem latius manare arbitror. Paene dicam nihil eos nobis exhibuisse negoti. Illud quoque saepe sum admiratus, cum ad me iussi venissent et poenae eis nonnihil irrogari oporteret, quanta humanitate etiam quod displiceret audirent. Concurritur ad procuratorem a turba 'mane salutantum.' Ipse sedet, exspectat quem quinque solidos, quem decem, quem etiam plures pendere, quem domi post cenam coerceri iubeat. Adsunt iuvenes, admittuntur, comes, urbani, etiam subridentes: discedunt multati, non mutati.

Nonae illae Novembres ut non sine rixis, ita sine magno tumultu transierunt. Cuncti vellem nossent quod plerisque tandem est persuasum, eius modi rixis immisceri et etiam quaerere quicum pugnet non tam animosi iuvenis quam parum esse sapientis. Sub ipsum finem anni necopinantibus nobis et vice-cancellario et invitis accidit ut severius in quosdam animadvertendum esset, propterea quod ludis publicis ob magnas pecunias ipsi equitantes certaverant. Neque omnes sunt comperti. Sed, quot nescio quo pacto cognoveramus, horum commissa ut par erat vindicavimus.

Admonet me res ut hoc loco mentionem faciam statuti quod nuper perlatum est de procuratoribus eligendis. Ea de re diu atque acriter est disputatum. Una erat sententia eorum qui omnes condiciones aequandas esse censebant collegiaeque omnia una aequitate continenda; altera eorum quibus alia causa maiorum collegiorum esse videbatur, alia eorum quae minora essent. Sed quae tandem ea magnitudo esset parum inter ipsos convenit, neque aliis persuadere poterant ut arbitrarentur aequi quicquam aut utilitatis in his differentiis inesse. Accepta est lex quae omnia collegia uno et eodem iure complectitur.

Magna est aliis de rebus statutorum multitudo, quorum maxima pars in examinationibus versatur. Perit vetus illa 'in rudimentis fidei et religionis' examinatio, quae si verum confiteri libet adolescentibus nostris odio simul et ludibrio fuit, fabularum fons, verae pietatis opprobrium offensio periculum: exstitit nova quaedam quam voluntate subeat si quis eam utilem fore crediderit. Reliquum est ut primae quoque examinationi eandem adhibeamus medicinam. Cautum est etiam eis qui minus litterati erunt ut ex hoc tempore in prima examinatione ne necesse sit Graece et Latine scire. Quo onere sublato homines id genus et plures apud nos exstare oportebit et suarum rerum scientiores: non quo dubitem quin etiam nunc plurimum habeant scientiae, sed magnum est levamentum litterarum detractio. Omnia autem enumerare longum est, neque ignoro esse qui dicant 'corruptissima academia plurima statuta,' quibus ego nullo modo assentior: immo illud viventis esse et vigentis academiae puto rationesque suas temporum mutationi accommodantis. Sed ad alia transeo.

Aedificiorum quae hoc anno coepta sunt fieri vel absoluta haud scio an par sit statutis copia. Insignissimum illud¹ quod museo nostro adstructum est, non ob suam sane pulchritudinem sed propter rerum quae ostenduntur praeclaram seriem. Spectantur hominum, qui disiunctissimis in locis diversisque temporibus fuerunt, vestitus ornamenta, arma navigia, instrumentum supellex, operae artes eodem undique collectae et tam solleter dispositae ut nemo non videat quibus ab initiis ortae quam sint ad has formas pedetemptim provectae. Et summa beneficentiae opportunitate haec eo tempore a viro docto donata accepimus, cum musei custodem eum habemus qui se praecipue his studiis dedit.² Quo adiutore et magistro constat academiam quam maximos inde fructus esse percepturam. Neque illud mihi praetermittendum esse videtur, quod collegium Trinitatis nova quadam apud se officina³ ubi utilissimis artibus iuvenes erudiantur instituenda benigne eis consultum voluit qui non habeant in vita quod sequantur. Scilicet alumnorum nostrorum extrema haec est spes et ratio. Iam dudum omnia conferta videmus iureconsultis, clericis, ludorum magistris, ludorum inspectoribus, qui ita sunt multi ut vix cuiquam quicquam loci superesse videatur. In his angustiis ad novas artes decurri necesse est. Manu et fabili opera enitendum est nobis, academici, ut victum quaeramus.

Quod ad praelectiones attinet, instituit nuper artem poeticam tractare professor novus,⁴ thesauri ille aurei conditor, qui sicut multos abhinc annos subtili eligendi iudicio in poematis scriptorum nostrorum ordinandis usus est, ita nunc in ipsa arte exquirenda et illustranda diligentiam et sollemtiam adhibet. Quid quod Roseium⁵ summum artificem audivimus de scaenica arte pauca illa quidem sed scienter disserentem: pictorem nobilem Polygnotum,⁶ dum munus professorium obit, etiam pingentem vidimus?

¹ The Pitt-Rivers Museum.

² Dr. E. B. Tylor.

³ The Millard Laboratory.

⁴ F. T. Palgrave, editor of *The Golden Treasury of Songs and Lyrics*.

⁵ (Sir) Henry Irving.

⁶ (Sir) Hubert von Herkomer.

Eneaceniis civem magnum, Ioannem Bright, hominem honeste popularem et nullo artificio eloquentem, principem nisi fallor huius memoriae oratorum eundemque in temporibus reipublicae plus fere quam alios videntem, qui praeclara beneficia et saepe alias in civitatem contulit et cum maxime confert, cum aliorum audaciae, aliorum ignaviae et timiditatis iam senex pro virili adversatur, hunc virum serius omnino quam oportebat sed frequentissimo theatro plaudentibus qui aderant cunctis gradu honoris causa donavimus. Alteri quoque seni idem est honos habitus prope modum nostro, nostra certe lingua utenti nostrisque hominibus non secus ac suis noto, Olivero Wendell Holmes, qui nulla contentione dicendi sed sermone lepido legentium animos oblectat, acceptissimus mensae matutinae arbiter.¹

Postremo nonnulla sunt quae de viris academicis cum mortuis tum vivis dicenda esse existimavi.

Duas nobis mortes, quae quidem ex hoc loco commemorari debeant, annus attulit. Morbo absumptus est is quem eram primum sortitus huius muneris sustinendi socium. Erat in Ricardo Shute ardor animi, ingeni vis, disputandi subtilitas, morum summa mansuetudo. Delectabant eum maxime ea studia quibus continentur universae scientiae fundamenta et ipsa ratio cogitandi. Aristotelis scripta non primoribus modo labris attigerat neque tantum inde exhausserat quantum ad iuvenes instituendos opus est, sed ea quoque quae rarius leguntur penitus cognoverat et praestantissime interpretabatur. Veritatem et amabat magno opere et librum de ea investiganda scripsit. Idem communis vitae negotia minime contemnebat neque erat ab eis alienus, sed ad res agendas iudicium firmum adhibebat. Denique is erat cuius memoriam non modo amici sed collegium suum cuius causa multum laboravit et tota academia magno dolore prosequendam esse duceret. Senectute est oppressus, postquam collegio Exoniensi plus triginta annos praefuit, Ioannes Prideaux Lightfoot, ruris amans, negoti bene gerens, ingenio praeditus bono atque molli, qui iustitiam ita colebat ut eam ipse ut qui maxime observaret, erga alios plus clementiae tribueret.

Sed ad eos redeo qui vivunt. In vicem Ioannis Percival, viri impigri adeoque laborum non dicam patientis verum

¹ *The Autocrat of the Breakfast Table.*

etiam avidi ut sescentos pueros eorumque magistros regere quam collegio non ita magno pracesse optabilius ducat, electus est qui succedat Henricus Georgius Woods, cui collegi Trinitatis praesidi bona optant omnes omnia. Summo apud nos honore, quo iam quattuor annos industria paene singulari functus erat, abiit tandem vir illustris, Benjamin Iowett, collegi de Balliolo magister. Per hos annos experti sumus, pace eius dixerim, aliquantum, quid eventurum esset si Platonis sui sive votum illud sive somnium est appellandum re consequeremur, qui rerum humanarum ita optimum fore statum confirmavit si aut reges philosophi facti essent aut philosophi reges. Ille vero quo consilio, qua constantia, qua diligentia, qua dignitate personam academiae sustinebat! Te, insignissime vice-cancellarie,¹ qui in locum talis viri successisti, laudare proinde ac mereri te omnes intellegunt coram non audeo: habemus certe exploratum, dum rerum nostrarum caput eris, numquam te commissurum ut commoda nostra ulla ex parte minui patiaris. Utinam nec tibi nec vobis, optimi viri, qui iam estis in his sellis consessuri ubi nos nostra collegia aliquamdiu sedere voluerunt, plus contingat laborum atque molestiae quam in tanta dignitate forsitan putetis etiam convenire.

¹ Dr. Bellamy, President of St. John's College.

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